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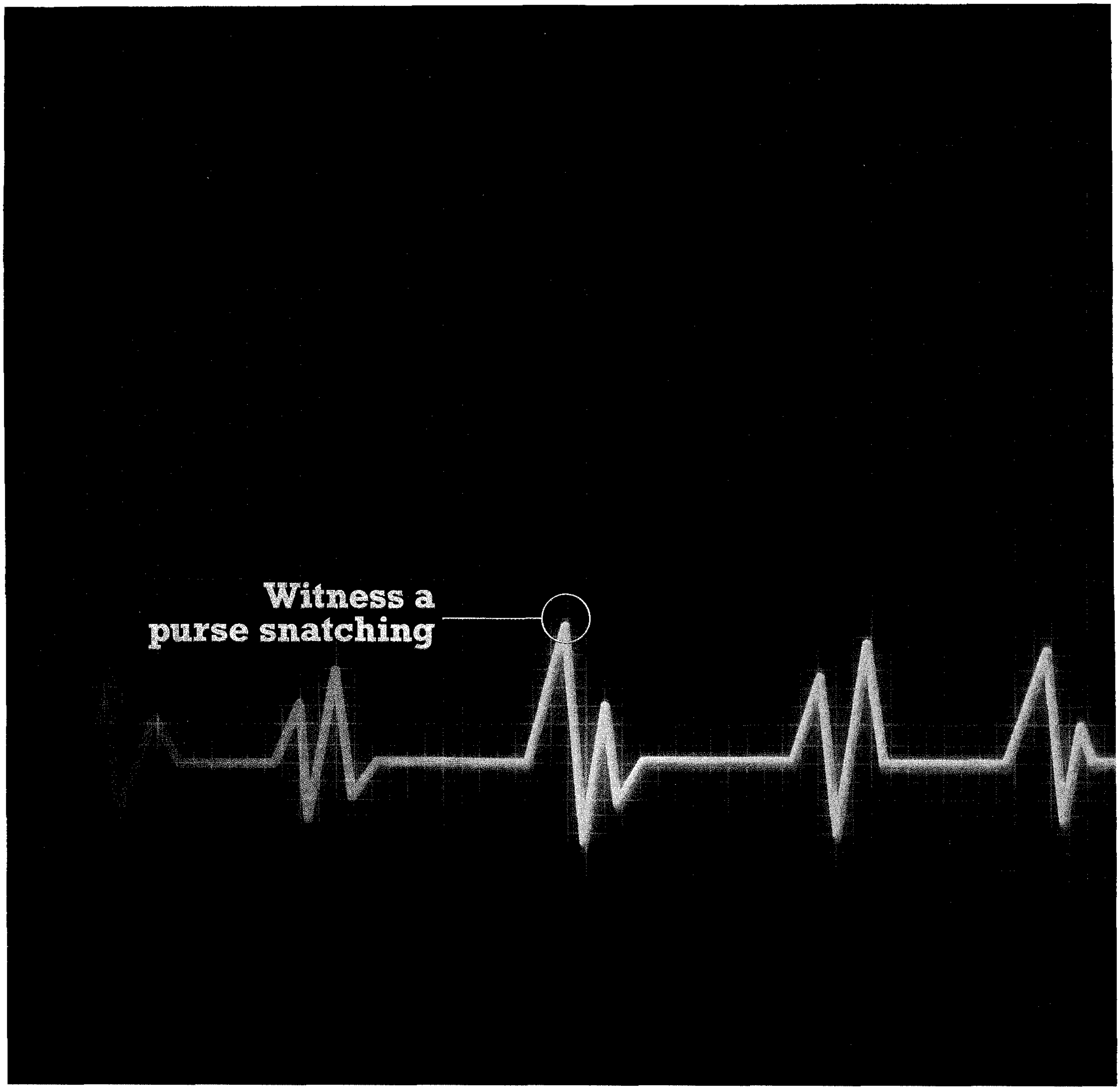

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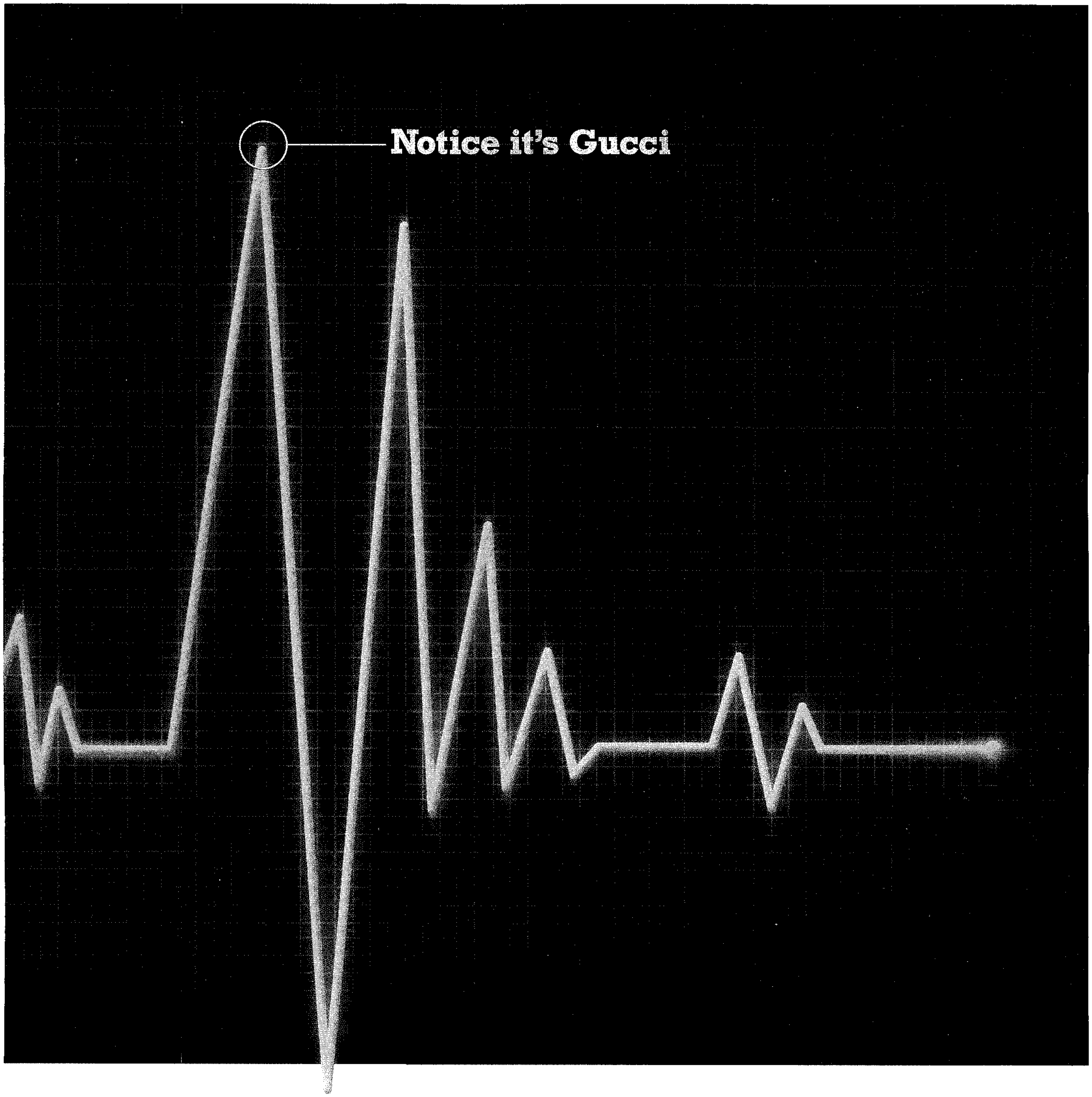
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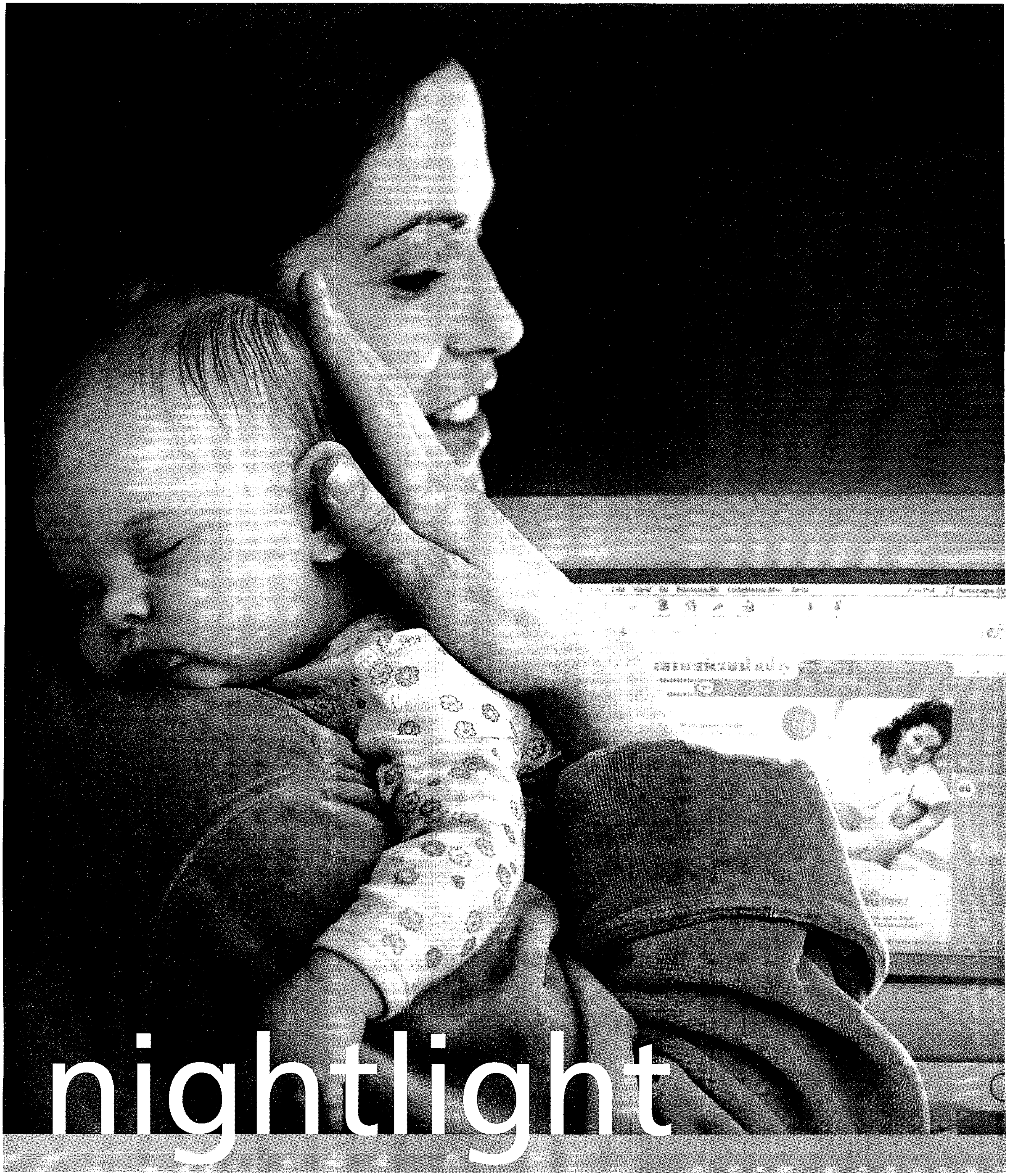

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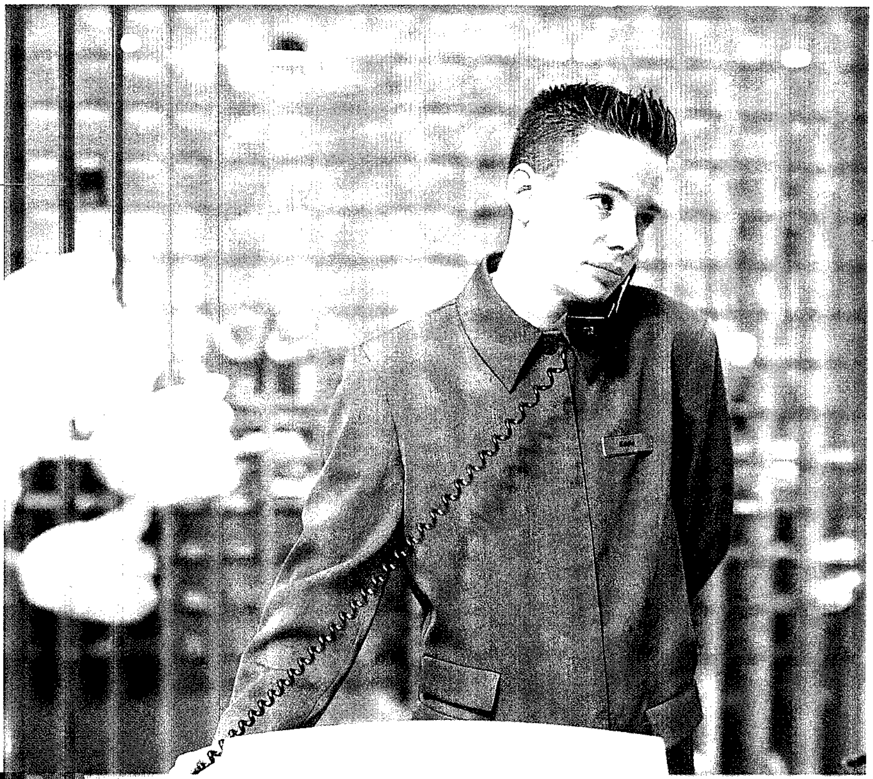

"From the moment the valet pulls open the front door, it's as if you've been invited to an A-list cocktail party."

—page 28

28 Checking Out, Checking In

A New York hotel is far more than a place to crash. It's a stage, a social world, an art form. To bring you up to speed on the state of the art, our writers slept over at the city's highest-profile hotels—the new breed of luxury boutiques—rating them on everything from service, value, décor, and amenities to their celebrity quotient. Our report on fifteen hot spots, from the Hudson, where the lobby is a 24-hour nightclub, to the Library, whose rooms are organized by—Laura Bush, take note—the Dewey Decimal System. Plus: the best of New York's classics. And a guide to budget beds.

40 Dawn Patrol By Sarah Bernard

NY1 morning host Pat Kiernan does his own makeup, runs his own TelePrompTer, and cooks French toast for the A.M. shift at his anchor desk. But with dry delivery, an unflappable manner, and afternoon gigs on CNNfn and Canadian television, he's helped his fledgling channel grab more than its share of morning media junkies. Watch your back, Matt Lauer.

42 Hillary's Female Trouble By Michael Tomasky

Soon after her campaign began, Hillary Clinton realized she had a problem. She couldn't win the election without strong support from women, and many women—whether because of how she'd dealt with her husband's infidelities, or because she was perceived as cold, manipulative, grasping, or worse—couldn't stand her. In an excerpt from his forthcoming book, *Hillary's Turn,* this magazine's "City Politic" columnist tells the inside story of how one of the most controversial senatorial candidates the state has ever seen won an election that was anything but a sure thing.

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Photograph by Carlos Emilio.

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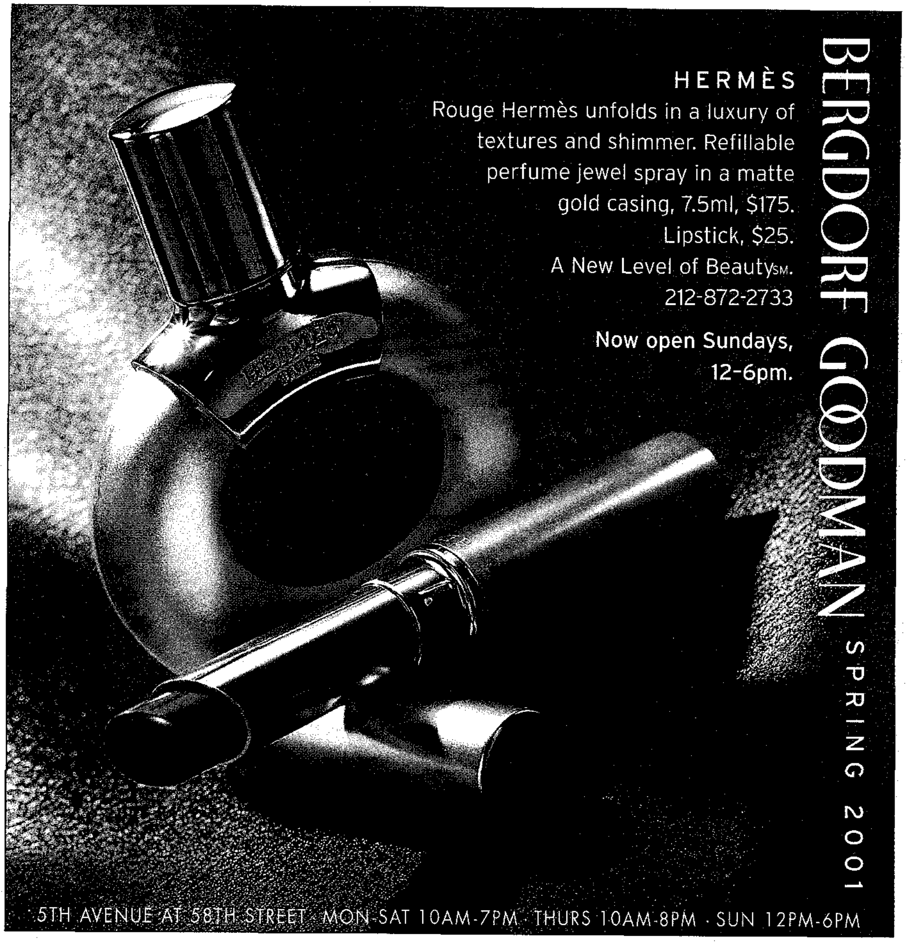
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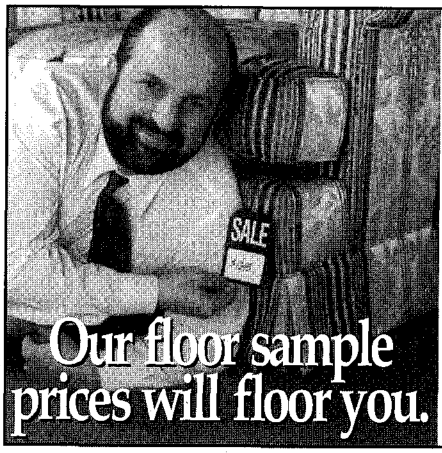
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Letters

A large number of women have mistake
frat-boy antics for masculinity.

—Mark Gauthier

You Go, Grrrl!

I hope the "do-me feminists" are pleased to see the effect of their backlash on this decade's crop of pitifully confused young women ["Female Chauvinist Pigs," by Ariel Levy, January 22]. Maybe I'll go out for a celebratory lap dance when the ratio of male to female bimbos in our society approaches 50-50. Of course, by then we may have finally begun to face hard truths about the cost of objectifying one another.

Aaron Edison, MANHATTAN

ME TARZAN, YOU JANE

Ariel Levy's article "Female Chauvinist Pigs" was full of feminist theorizing and battle-of-the-sexes sociology with a Gen-Y twist. But the real message that came through was this: A large number of young women have mistaken dick-swinging vulgarity and frat-boy antics for masculinity. Then again, unfortunately, so have a lot of young men. Maybe the sexes really are equal.

Mark Gauthier, MANHATTAN

Street Cred

Finally, someone on Wall Street told the truth. In your January 1 issue, James Cramer announced he is giving up $10 million a year trading stocks in part because he lost his "professional" edge because of the new SEC rules on fair disclosure ["The New New Me"]. He and the so-called professionals virtually had a license to steal from the investing public for years by having access to pertinent stock-moving information before it did. With that type of trading edge, i was like shooting fish in a barrel.

H. Kejela, BROOKLYN

Hart Trouble

As someone who ha long admired th journalistic skills o Anderson Cooper, was surprised to lear that he would be hosting *The Mole,* anothe in a seemingly endles stream of reality-T shows ["Mole Man," by Vanessa Grigoriadis, January 15]. wish Mr. Cooper luck and hope that he ca avoid the fate of Juli Chen. After hostin last summer's drama-less *Big Brothe* she now has all the journalistic credibility of Mary Hart.

Russell Marlow, MANHATTAN

Nose for News

In his January 22 column, Michael Wolf spoke for hundreds of thousands of people who don't have so public a foru ["This Media Life: The Great Pretender"]. There is truly a very large stinking turd on the table in Washington an everyone seems to be smiling and tryin to pretend that it just ain't there. Republicans say, "Oh, just get over it." What els could they possibly say? "Huh? Wha smell? I don't smell anything . . ."

Scott Webster, MOUTH OF WILSON, VA.

CORRECTION A caption in the Januar 29 "Scene" misidentified Charlie Ros as Mike Wallace. In the same issue' "Scene," Susan Fales-Hill's name wa misspelled in a caption. ■

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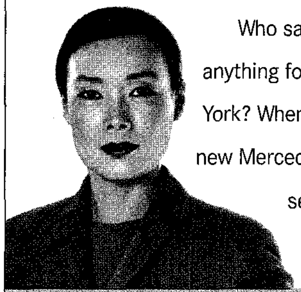

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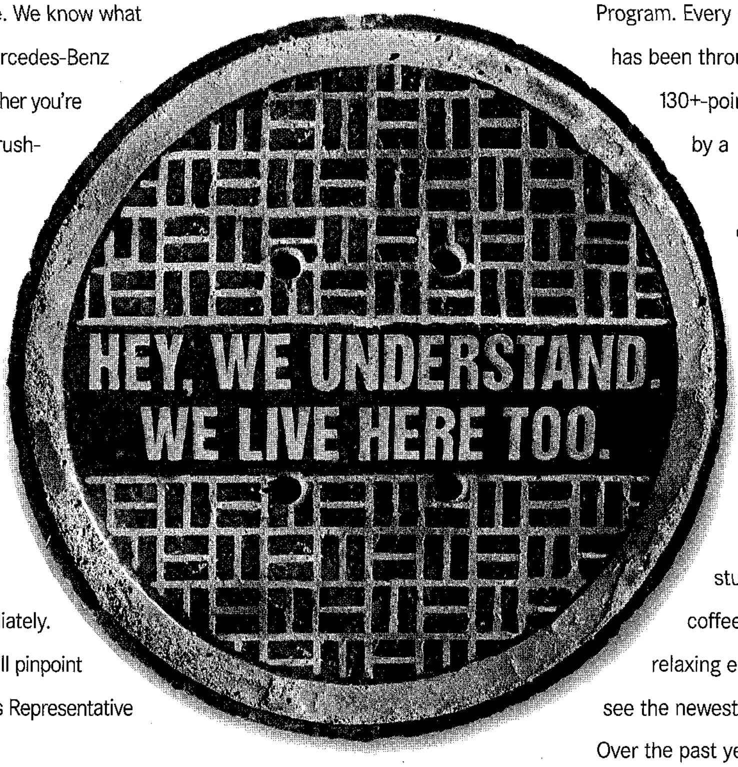

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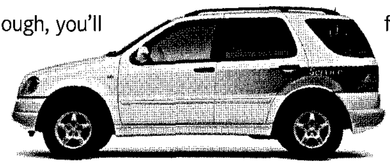

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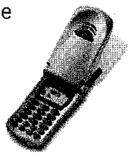

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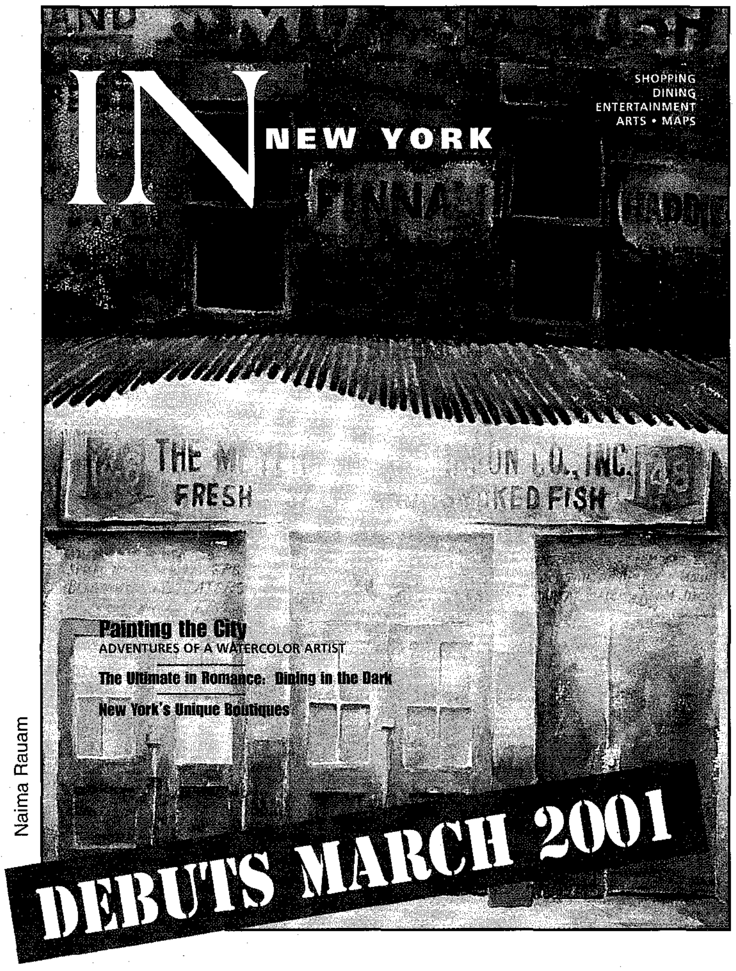
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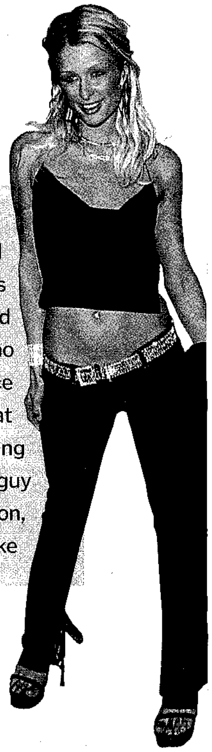
Intelligencer

By Beth Landman Keil and Ian Spiegelman



Another Paris Hilton Bathroom Tale

Paris Hilton continues to astound. Guests waiting to use the bathroom at the after-party for *30 Years to Life* at Sundance last week were none too pleased when the sad-eyed hotel heiress swooshed past them into the loo. According to a witness, when one partyer let Paris know that she had cut the line, the 19-year-old shrieked, "I'm just here to look at myself!" and proceeded to apply her makeup. One gentleman in the unisex bathroom then inquired who Paris was. Hilton immediately informed the man that she was too young for him, the source says, and then "just started rambling. She said she was an actress, bi-coastal, a model, that she's starting a modeling company next month *and* a makeup company." After observing Hilton's outfit—high-heeled boots, fishnets, tiny skirt, and mandatory denim jacket—the guy asked, "Does Dolce & Gabbana sponsor your career?" Hilton didn't seem to notice the question, the tipster relates, but let him know that "I've got a couple of deals in place. My parents take care of everything. They're just looking for the right publicist for me." Hurry.

Dershowitz vs. Bush: A Supreme Battle

If the Supreme Court decision in *Gore* v. *Bush* still has you seeing red, **Alan Dershowitz** feels your pain. The hotshot lawyer and Harvard prof is at work on a book about the legal debacle that put Dubya in the White House titled *Supreme Injustice*. Dershowitz tells us his book is for "anyone who was outraged by the decision. This will explain why they are right to be outraged." *Supreme Injustice*, Dershowitz notes, is not likely to win over many converts. "I don't expect that I'm going to get a lot of Republicans on my side who love the fact that the court elected the president," he says. "But there is something really, terribly wrong with this decision, and this will explain what it is." The firebrand attorney further guarantees that no one on the hardest bench in the land will escape his wrath: "Each one of these justices has something to answer for, even the dissenters." **Tim Bartlett**, who will edit the 250-pager for Oxford University Press, assures us that "it's going to make a lot of people angry. It's going to be fun." You go, boys.

All the Nudes Have Fits in Print

Celebrities who thought they had put their racy pasts behind them now have another reason to be on the defensive. A literary insider says that a tell-all about Plato's Retreat—the notorious late-seventies, early-eighties swingers' club—could be headed to bookstores, and it's said to feature a laundry list of boldface names, including **Richard Dreyfuss, Jesse Ventura**, and **Sammy Davis Jr. Jon Hart**, who wrote a 1998 *Village Voice* article on "King of Swing" **Larry Levenson** and the club that rocked Manhattan, has a book proposal in the works titled *Naked City: The Rise and Fall of Plato's Retreat*, and editors aren't the only ones eager to get their hands on a copy. According to Hart, Showtime is working on its own version of the salacious story, also based on his *Voice* piece. A rep for the cable network would not comment on any plans for the project. Our suggested working title? *Bi As Folk.*

Heidi Klum Resists an Offer

It looks like Matt and Ben aren't good enough for at least one model. A Hollywood insider tells us that runway and print superstar **Heidi Klum** was offered a part in **Kevin Smith**'s latest film, but the bombshell said no thanks. The movie, *Jay and Silent Bob Strike Back*, is the latest installment in the red-hot director's so-called "New Jersey Chronicles" and stars **Matt Damon, Ben Affleck, George Carlin, Chris Rock**, and a slew of other A-listers. Smith was impressed by Klum's comic turn in the upcoming Miramax flick *Blow Dry*, so he reached out. But Klum's rep confirms that she declined the role because it would coincide with a cover shoot for *Arena* and commitments for her new fragrance. "She's a model," says her spokesperson. "To be in L.A. for six weeks doesn't make sense, especially because this film is shooting in February and March. She hopes to get a movie in spring or summer." Let's hope it's during swimsuit season.

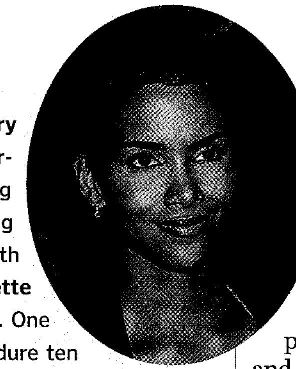
For Media Elite, the *Sky*'s No Limit

The upcoming **Tom Cruise** flick *Vanilla Sky* will have more media heavies in it than a **Steven Brill** fantasy. Recently showing up on the Los Angeles set of the **Cameron Crowe**–helmed film to shoot cameos were **Steven Spielberg**, Dennis Publishing president **Stephen Colvin**, *Jane* magazine editor-in-chief **Jane Pratt**, Jersey Films honcho **Stacey Sher**, and author **Elizabeth Wurtzel** (pictured). Colvin tells us that Cruise, who plays a publishing magnate, hit him up for character tips. "He said, 'I want to hear some of your rap.' " After the two had a little face time, Cruise expressed his gratitude, giving Colvin "a quasi-hug." Wurtzel says she spent her day before the cameras being interviewed by the board of directors of Cruise's fictional company. "They asked what I was up to," she reports. "It was really fun." And fun *is* Cruise's middle name.

Photographs: top, Paul Skipper/Globe Photos; bottom, Patrick McMullan.

Intelligencer

Halle Berry's Secret Third Eye



A lot of actresses use body doubles for nude scenes, but leave it to **Halle Berry** to use a stand-in when someone wants a close-up of her eye. While the ever-fascinating Berry's face is clearly good enough for almost any product, a young model's eye was recently used to take the place of the actress's during filming of a television spot for, of all things, Revlon mascara. The gal with the fetching ocular organs is Q Model Management's **Annette Rosario** (pictured at left), a 21-year-old New Jersey native. One reason for the eye switch could be that Rosario had to endure ten hours of makeup on just her right peeper before it was deemed camera-ready. The model's rep says she was thrilled to get the work, since just a year ago she was answering phones for a living. And some models can't even do that.

The Lost *George* Cover

Had *George* magazine not met its demise, readers would have gotten an eyeful of one of the most stunning politicos in recent memory. The issue that was bagged when the mag folded in January would have featured as its cover girl New York congressman **Anthony Weiner**'s camera-friendly press secretary, **Serena Torrey**. Her pic would have accompanied a story about 50 up-and-coming politicos. Also set to appear in the shot were Tennessee congressman **Harold Ford Jr.**, MSNBC's **Norah O'Donnell**, and **Billy Baldwin**. In fact, *George* had gone as far as renting studio space at Chelsea Piers and hiring makeup artists, but the magazine went under just three days before the scheduled shoot. Torrey—a lovely 25-year-old who first attracted attention as a volunteer for **Bill Bradley** during the New Hampshire primaries—is philosophical about the cover that never happened: "It always seemed too good to be true." Kind of like the Clinton administration.

The Art World's Sexiest Canvases

The worlds of downtown art and street sports are coming together to celebrate something truly magnificent: breasts. The grassroots group Boarding for Breast Cancer is looking for women of all shapes and sizes to donate their breasts to raise funds for cancer research. Actually, the gracious volunteers are having their breasts plaster-casted, and the resulting molds are being painted by artists such as **Futura**, pro skater **Lance Mountain**, and **Shepard Fairey**, the guy behind those Andre the Giant images that were all over town a while back. The finished casts, 65 in all, will be auctioned off at the Inhumane Shop on Mulberry Street beginning February 28, as well as online at modart.com. About 50 women have already let themselves be slathered in plaster, and we're told it's quite an experience. "It feels really nice," says modart.com designer **Shaney Jo**, who is co-chairing the project. "It's very relaxing." We *must* try it sometime.

Designing Jock

Game plans aren't the only pictures basketball player **Kevin Garnett** is sketching these days—you just might spot him jotting down ideas for his new clothing line on the sidelines. A source close to the well-compensated Timberwolves star tells us that he's ready to make his fashion debut, designing a fall collection for his label, OBF (Official Block Family). Garnett and his childhood friends turned business partners are producing a line of denim and leather duds, which they refer to as "upscale contemporary." OBF debuts in February with a series of events in Las Vegas. At least Garnett won't have to spend a bundle of cash for a celebrity spokesman.

Rock Lobster

Guess what B-52's front man **Fred Schneider** collects? We hear the pop icon has developed a taste for the Nordic. Schneider has put a hunk of his collection of mid-century Danish "glacial" jewelry—made of sterling silver and quartz crystal—up for auction. The baubles will go to the highest bidder at the New York City Opera's Screw Ball atop the Puck Building on February 5. Also scheduled to hit the auction block are one of Imitation of Christ's reconstituted garments and two gowns **Vera Wang** culled from her own collection.

Additional reporting by Paige Herman.

The Nastiest Cabana Boy in L.A.

An **Annie Leibovitz** *Sex and the City* photo shoot at the celebrity-heavy Peninsula hotel in Los Angeles nearly turned into a full-on brawl. The star shutterbug chose a spot with Grecian columns and a drop-dead view of the city on the hotel's roof for her location, but after setting up her camera, she decided that the pic wouldn't work and selected a poolside cabana instead. Unfortunately, a very wealthy and finicky regular guest had already rented the cabin, and it had been outfitted to his specifications. Sunbathers report that when the fat cat arrived to find the shoot taking place, he became apoplectic and threatened to rip apart Leibovitz's set if the cast didn't vacate his poolside space pronto. "He pushed his way through her crew and began screaming, 'I want them out of the way! I'll kick this equipment out of the way!' " reports one witness. Before he could get physical, the Peninsula's public-relations rep rushed over to head him off at the pass. Sources camped in a neighboring cabana say the hotel apparently made him an offer he couldn't refuse: It agreed to pick up the cost of his suite for the night in exchange for his allowing the shoot to continue. Not a bad sublet.

Photographs: top right, Robin Platzer/Twin Images; bottom, AP Wide World Photos.

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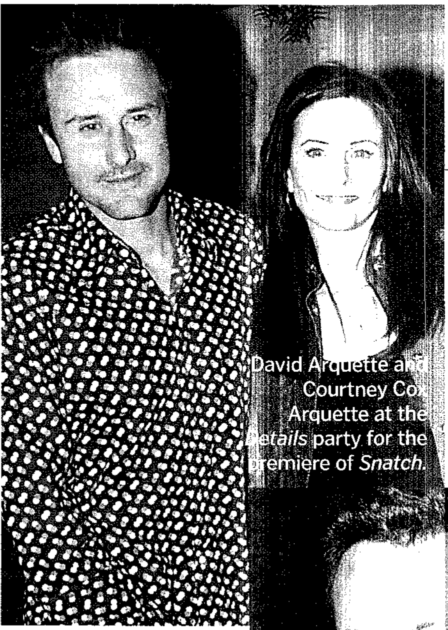
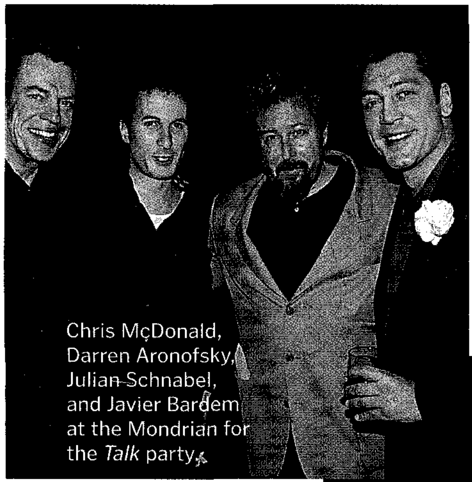
Scene

Golden Globes Edition



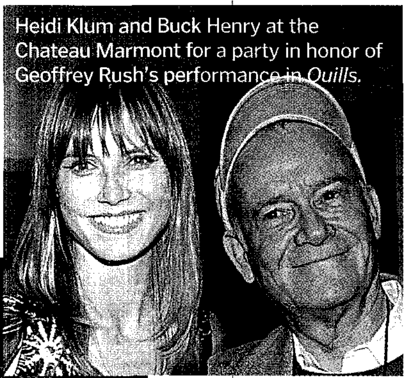
David Arquette and Courtney Cox Arquette at the *Details* party for the premiere of *Snatch*.



Chris McDonald, Darren Aronofsky, Julian Schnabel, and Javier Bardem at the Mondrian for the *Talk* party.

Willem Dafoe and Erin Brockovich at the Golden Globes.

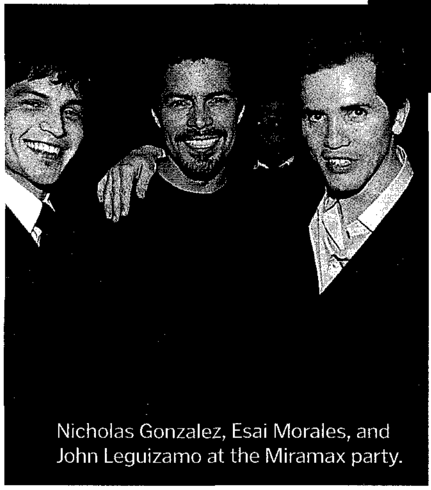
Vince Vaughn at the HBO Golden Globes party.



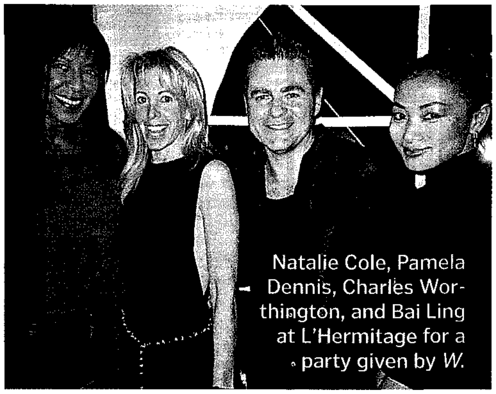
Heidi Klum and Buck Henry at the Chateau Marmont for a party in honor of Geoffrey Rush's performance in *Quills*.

Kate Hudson at the Golden Globes.

Coley Laffoon and Anne Heche at the *InStyle* party.



Nicholas Gonzalez, Esai Morales, and John Leguizamo at the Miramax party.



Natalie Cole, Pamela Dennis, Charles Worthington, and Bai Ling at L'Hermitage for a party given by *W*.

Gold Standard

Golden Globes weekend began with **Tina Brown**'s annual fête at the Mondrian Saturday night, where a glamorous **Faye Dunaway** made a grand, Hollywood-style entrance. **Kristen Scott Thomas** huddled in a corner with **Helena Bonham Carter** and erstwhile co-star **Hugh Grant**. *Talk*'s West Coast editor Caroline Graham introduced TV star **Melina Kanakaredes** to a slew of eligible men. "I didn't know how to tell her I'm married," said the actress. Later, many in the crowd retreated to the Ivy, where *Sports Illustrated* cover girl **Daniela Pestova** dined with two L.A. studs and picked up the check, and **Julia Roberts** shared a quiet dinner with **Benjamin Bratt**. The next night, at the Beverly Hilton, Hugh Grant was on the prowl again, running his fingers through **Lucy Liu**'s hair and stroking her neck before he was pounced on by **Portia de Rossi**. At *InStyle*'s event, winner **George Clooney** was cheered by eight of his longtime golf buddies who had flown in to surprise him. Spirits were high, and so was security at the DreamWorks/Universal victory bash; a glowing **Kate Hudson** clutched her award with one hand and her new husband, **Chris Robinson**, with the other. **Courtney Love** sneaked into a hallway bathroom to make out with a young producer while Roberts shared an impassioned kiss with Bratt, but they weren't the only exhibitionists. **Russell Crowe** went to the men's room only to find a woman putting on her makeup. But that didn't dissuade the actor from taking care of his business. "I won't look if you don't," he said with a grin. Moments later he found her again at the bar. "Admit it," he said with a smile. "You looked." BETH LANDMAN KEIL

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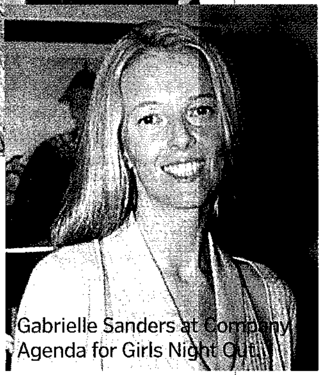
Scene

Karole Armitage and Peter Speliopoulos at Serena.

Oprah Winfrey and Ted Forstmann at the Waldorf-Astoria for a benefit for the Silver Lining Foundation.


Gabrielle Sanders at Company Agenda for Girls Night Out.

Candace Bushnell and Perri Peltz at Barneys New York for Gutsy Broads, a discussion of women and power.

Sophia Kokosalaki and Luella Bartley at Henri Bendel's New Creator party.

Gerald Levin and Iris Love at the Carlyle Hotel for a party celebrating *Architectural Digest.*

Elsa Klensch, Muffie Potter Aston, Sherrell Aston, and Margaret Russell at the Seventh Regiment Armory for the Winter Antiques Show opening-night party.

Russell and Ming Lee Simmons.

André Leon Talley, Mica Ertegun, and Emre at the launch of Emre New York.

Baby Phat

The financial-district home of rap mogul **Russell Simmons** was surprisingly *un*-hip-hop on the afternoon of January 21. Pink balloons hovered above pink Afroed clowns in silver jumpsuits and lots of little *kids*—all to celebrate the 1st birthday of **Ming Lee**, Simmons's daughter with wife **Kimora Lee.** "I just overdo *everything*!" squeaked Kimora, her pink blouse blending into the décor as she bounced over to greet Puff Daddy's mother, **Janice "Mama" Combs.** "At first it was going to be at the Plaza, but now look, it's, like, just as crazy in here!" Despite his pink Argyle sweater and festive mood, Simmons's mind was still on the bottom line: "What do you think?" he asked, seated between Def Jam artists **Nokio** and **Black Ice.** "Could I write this off as a business expense?" DAVID AMSDEN

Ballet Ruse

"I'm so damn exhausted right now that I can't even manifest how excited I really am," sighed choreographer **Karole Armitage**, enjoying a cocktail at Serena on January 23, where friends had flocked to the opening-night performance of *Armitage Gone! Dance.* Not to worry, **Parker Posey** had plenty of enthusiasm. "I think I could have been a modern dancer," she mused, moving her arms languidly above her head. "Their *move*ment, I just *got it,* you know?" Even **Christopher Walken** turned a bit sentimental. "Watching dance is nice," he said quietly, "because it reminds me of when I used to do musical theater—long ago." Painter **Damian Loeb**, however, had trouble digesting the show. "I was fascinated by the whole thing," he confessed, hunkered in a banquette with **Moby**, "but I didn't get it. I wanted to get it, I saw Walken and **David Salle** getting it, but I didn't." D.A.

Photographs by Patrick McMullan

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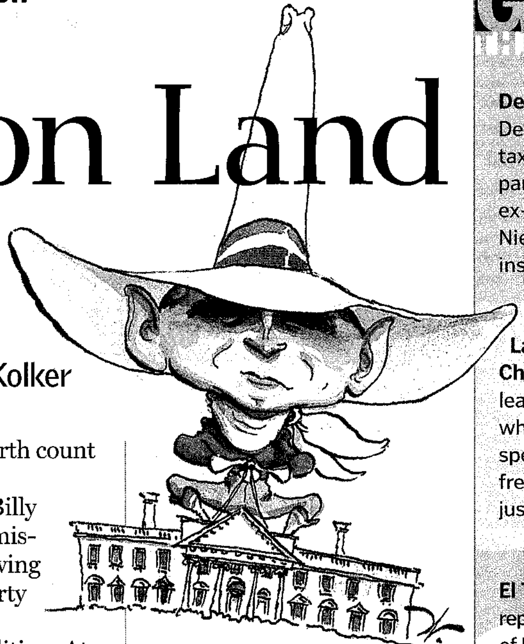
Opposition Land



For the first time in eight years, New York is outside of Washington's velvet rope. But do we really want in? By Robert Kolker

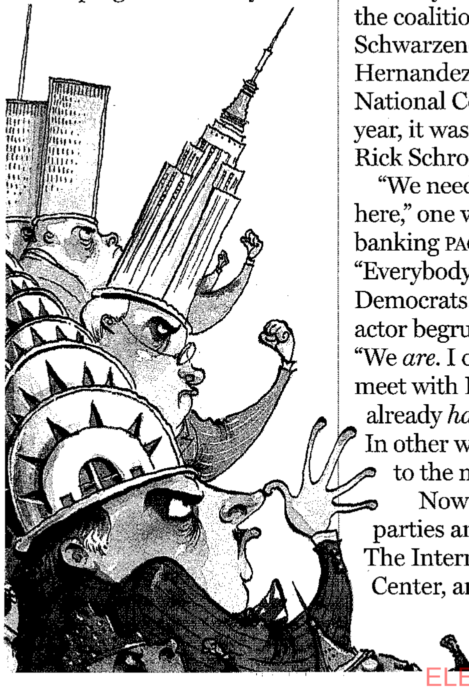
Throughout the Clinton administration, New York was an extension of Washington—its better half. Steven Spielberg. Bob Rubin. Harold Ickes. Denise Rich. But any thought that that New York didn't lose the election along with Al Gore was expunged at the inauguration. Money, we've got. Beauty, we've got. Culture, we've got. Power is another matter. We have become Opposition Land again—unplugged from the Washington power center, yet still hoping our celebrity might and media girth count for something.

In Washington, Billy Baldwin was our emissary, dutifully throwing an inauguration party for the New York–based Creative Coalition. At midnight, twelve hours into the Bush administration, the tousle-haired leftie was all but overrun by a gaggle of young Republican ladies. "This is what I do—talk policy and pose for snapshots," he said. But the event was incredibly low in celebrity wattage: In 1992, the coalition drew Arnold Schwarzenegger and Keith Hernandez to the Democratic National Convention. This year, it was Bo Derek and Rick Schroeder.

"We need more Hollywood here," one woman from a banking PAC told Baldwin. "Everybody thinks you're all Democrats." To which the actor begrudgingly replied: "We *are*. I only come here to meet with Republicans. I already *have* the Democrats." In other words, "Which way to the next Metroliner?"

Now it's about fewer parties and more protests. The International Action Center, an anti-death-penalty, anti-globalization, pro-Nader group from Chelsea, filed to hold an inauguration demonstration even before the election. When Gore lost—thanks in no small part to Nader voters—IAC's Website clocked a million hits a day. "Once the Supreme Court handed Bush the election, we knew we'd get more people," says IAC co-director Brian Becker. "New York will be a center of protest now."

Our outsider status is complete—but it's not for a lack of leadership. Al Gore, our minister of information, will teach at Columbia. And the protesters-in-chief will be our senator and ex-president: the new king and queen of Opposition Land. "I don't see Bush coming to the Waldorf the way Clinton did," says Daedre Levine, a Democratic fund-raiser. "Clinton used to be the highest-priced-ticket event in the country. And I don't think that will change."



G SPOTS

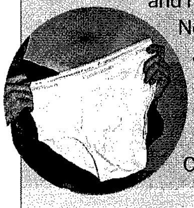
THIS WEEK IN NYC

Denise Rich's exes: The Dem contributor buys her tax-evading ex, Marc Rich, a pardon. How much to get ex-boyfriend fertility doc Niels Lauersen off his insurance-fraud conviction?

Lange's Deli in Chappaqua: At least Hillary knows where Bill will be spending all his free time. Let's just hope he tips.

El Teddy's: Will condos replace the Gaudíesque Statue of Liberty crown of this TriBeCa margarita joint? Or, at this Tuesday's meeting, will Landmarks declare it a yuppie cultural monument ?

Bill Parcells: He left the Jets but now Tuna might be returning to coaching—before his career ends up in the end zone with Jimmy Hoffa.



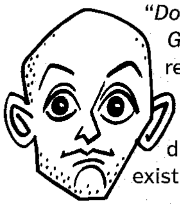
Calvin Klein and Linda Wachner: They've settled and made peace. Now no attorneys come between you and your Calvins.

Tommy Mottola: He's moved, with his new wife, Thalia, into a $20 million townhouse with eighteen toilets. That's $1,111,111.10 a powder room, if you're counting.

Photographs: AP Wide World Photos (2); Steve Granitz/Retna LTD. Illustrations by Michael Witte.

THE BIG QUESTION

What confirmation gift would you get John Ashcroft?



Moby, recording artist: "*Donna Summer's Greatest Hits*—to remind him that things like blacks, women, and gay disco people all exist."

Dan McCampbell, VP, Saks Fifth Avenue: "His fashion sense could be a bit more liberal—I would recommend Dolce & Gabbana. It would set a new precedent for the position of attorney general."

Al Sharpton, activist: "A form copy of a resignation letter."

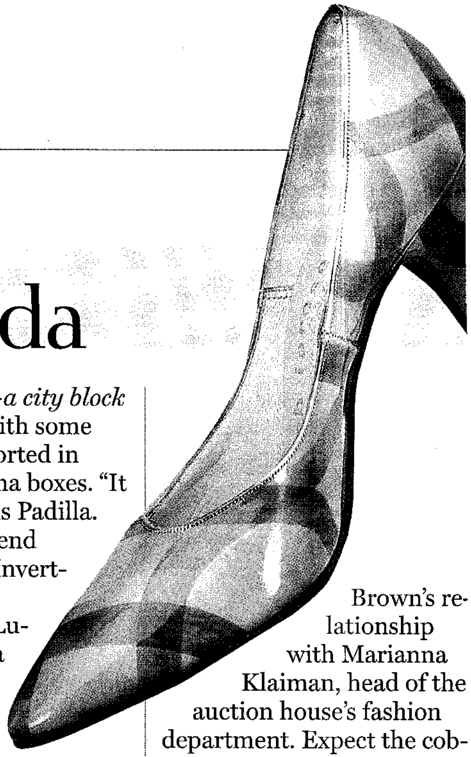
Paul Rudnick, playwright: "A romantic dinner for two with Al Sharpton."

B. Smith, lifestyle and home-design guru: "A certificate for unlimited dance lessons at Arthur Murray."

Charles Rangel, congressman: "A copy of the popular vote tallied in Florida from the last election. I would hope he would hang it on his wall as a constant reminder of how thin the line is that got him his new job."

Footwear

Imelda of Florida



Joseph LaRose designed for all the great New York shoe houses and kept a little boutique in Jacksonville, Florida. At the back of the shop, there were stairs leading up and out, but no visitors were ever invited to see where they led. "It was like a bordello. The stairs were . . . well, you could just picture Mae West standing at the top: *'Come up and see me sometime,'* " says Cesar Padilla, co-owner (with Radford Brown) of the Orchard Street vintage shop Cherry. They got to know LaRose over seven years of trips down there but weren't allowed up that forbidden stairway until after the designer died in 1999.

What they found, when they ascended the stairs, was the El Dorado of shoes: a vast warehouse—*a city block square!*—filled with some 200,000 pairs, sorted in their chic grandma boxes. "It was perfect," sighs Padilla. There wasn't a trend LaRose missed: Inverted wedges! Platforms! Corkies! Lucite heels! Padilla and Brown flew south, rented an apartment, and ended up overseeing the closeout of the collection. Then the designers came. "Calvin Klein, Donna Karan, Jill Stuart, Marc Jacobs, John Galliano, Anna Sui . . . everyone!" says Padilla. Prada—he's pretty sure—came incognito.

A selection of the LaRose trove will go on display at Sotheby's February 8, thanks in part to Padilla and Brown's relationship with Marianna Klaiman, head of the auction house's fashion department. Expect the cobbler elite to be there. The LaRose influence is, after all, all over the place: the war-bride pumps, the pointy, Pappagallo-style flats. "It's going to be at least another five years of shoes that are all about LaRose," says Padilla. Or so he hopes: He and Brown have about 70,000 pairs already, with a few more U-Hauls on the way. AMY LAROCCA

Crime

Jailhouse Rap

Goumba Johnny's audience has a thing for the mob—some of them are even in it. So when the New York City D.J. landed in jail last year, they weren't exactly put off. But Goumba Johnny *definitely* was. "It was a shock being at Planet Hollywood with Will Smith one night and the next day sharing a bunk with a bank robber," said the 44-year-old, who's since returned to his morning show on WKTU 103.5 and is now plugging a rap album.

Goumba, whose real name is John Sialiano, was indicted on racketeering charges alongside John Gotti Jr. in January 1998. Accused of shaking down strippers and coat checkers at Scores while working there as a manager, Sialiano denied the charges but pleaded guilty to tax evasion and served five months.

Now, with a crew that includes former *Sopranos* star Vinnie Pastore, Steven Tyler, and Chuck D of Public Enemy, Sialiano has released *MobStory—A Hip Hopera,* an album that recalls the good old days when made guys took a rap without rolling over. One track includes his lyric: *Stay off that phone / Because the biggest part of being Italian / Is to be able to walk down that street like a stallion / And when they ask you to rat / You just tell them, I don't do that.*

The song is one of the station's most requested ditties, and particularly timely now that the number of criminals in the federal witness-protection program has climbed from 2,000 to 4,000 since 1991, when Sammy "the Bull" Gravano flipped on John Gotti. "Look, if anything good comes out of five months behind bars, it will be this album," Sialiano says with a grin. "Maybe rats will learn something from the *real* gangster rap." MICHELE MCPHEE

Photographs: top, Liz Steger; bottom, Mark Peterson/Corbis Saba. Illustrations by Robert De Michiell

Big Deals

Mott Haven

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4-bed, 1-bath, 2-half-bath, 2,700-square-foot townhouse. Ask: $225,000. Sell: $200,000. Two and a half months on market.

"I listed it as 'Harlem Alternative' on our Website," says Corcoran's Jerry Minsky of this three-story South Bronx Victorian. The buyer, a young doctor who had looked in vain for a deal in Harlem, fell in love with its five working fireplaces and original nineteenth-century chandeliers. It's a record sale for the area. "It actually came down to a bidding war," says Minsky. "People saw our sign and they were like, 'Corcoran's in the South Bronx? Should we be buying in the South Bronx?' "

Chelsea

206 West 17th Street

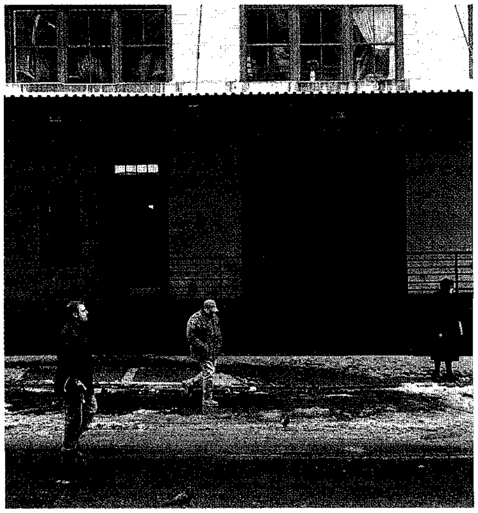
5,664-square-foot condo. Ask: $1.95 million. Sell: $1.95 million. Charges and taxes: $3,692. Two months on market.

When the former corporate office of Barneys New York was converted to vast condos, the building was renamed City Prairie. Yippie kay-yay! Douglas Elliman's Jan Hashey found buyers for seven of the eleven lofts; her customers paid between $1.65 million and around $6.25 million. This one was on the sixth floor. Apparently, none of the buyers were worried about the karma of living in the rooms where Bob and Gene Pressman plotted the disastrously ambitious expansion of the family's fancy dry-goods store. All were delivered as raw space, with industrial-size windows and four-exposure views.

EMILY GITTER

TriBeCa Tribulations

Many uptown girls and boys who moved downtown chasing loft-y ambitions are trading in their twelve-foot ceilings for shoe repair and takeout Chinese.



It took celebrity suffering at the Ice House, an allegedly poorly constructed conversion, to make complaints about TriBeCa loft living "Page Six" material. But Ice Housers like Billy Crystal, Alexis Stewart, and, until recently, Marc Anthony aren't the only new loft residents who feel disillusioned by Manhattan's latest industrial revolution.

"The hassle of living there has killed the trendy appeal of downtown lofts," asserts Robin Horowitz of the Halstead Property Company. "Since the market has slowed, people have stopped coming downtown in droves." Now that developers have gutted and stuffed all the neighborhood's warehouses for what another broker calls "loft tract houses," many of the uptown immigrants are wondering if JFK Jr. just made TriBeCa *look* glamorous.

"I have people who *had* to be downtown, fur-coat people, wealthy kids with family money," says another broker. "I said, *You're not going to like it here.* They said, *No, you're old, you don't know*—they wanted twelve-foot ceilings. They hated it—the lack of services, shoe repair, gyms, movie theaters, things they were used to having a block away. Within two years, they were out."

"There are only two bank machines within a twenty-block radius—I've *counted,*" grouses a 28-year-old marketing executive new to the area. "The grocery store is too far away to carry your purchases home, and none of the restaurants deliver." A Duane Street transplant complains, "The streets are dreary and desolate; if it weren't for my doorman, I would feel completely isolated. The spirit of New York is gone down here: I miss the pretzel man, the Mr. Softee truck. It practically feels like any other city." Albeit one that's half under construction and doesn't have any parks.

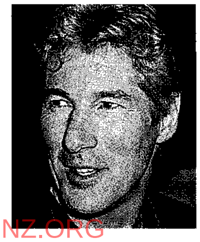
In the meantime, brokers say, prices have stayed high, enabling people to sell their places for a profit and move back uptown again.

MORGAN GOLDBERG

Om, Never Mind

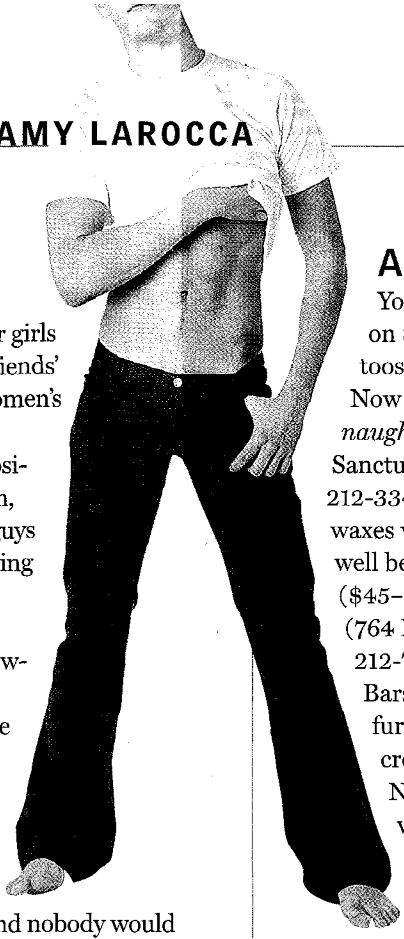
Switching Geres

Last summer, **Richard Gere** and Carey Lowell, with whom he has a 1-year-old child, decided to abandon Greenwich Village and bought a full-floor condo at 817 Fifth Avenue. Now he's changed his mind. Maybe it was too far from Tibet House, or maybe with Bush in office Gere wasn't sure if he wanted to live a floor below the condo that Richard Nixon pined after back in 1979 (fellow owners sued to stop the sale; today Steve Wynn lives there). Real-estate sources say that Gere has quietly put the place at 817 back on the market through Gumley Haft Kleier's Michele Kleier for $12.5 million (he paid close to $10 million). Gere's unoccupied four-bedroom ashram has a granite kitchen and a fireplace in a living room facing Central Park. But the couple plans to stick around town for the Dalai Lama's next Waldorf-Astoria steak dinner: Gere recently sold his $10 million Malibu beach house and dropped $2 million for a place in Watermill, and sources say he's looking for a new place in the city.



Photographs: top, Sean Hemmerle; bottom, Robin Platzer/Twin Images.

Style AMY LAROCCA



Fancy Pants

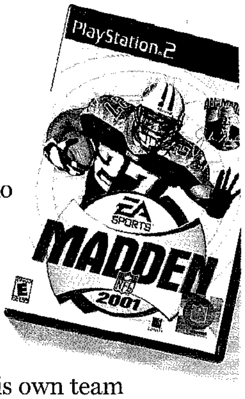
It is always cute for girls to wear their boyfriends' clothes; men in women's clothing is a more complicated proposition. Lately, though, some very secure guys have been shimmying into new territory: women's trousers. After all, boyish, low-riding, hip-slung pants are ruling the racks for women; size 8 jeans from Martin (206 East 6th Street) fit this 30-inch-waisted boy no problem, and nobody would mistake him for a cross-dresser—unless one spotted him in the dressing room. One English stylist swears that trousers from Agnès B. (*femme*) are "modeled on my skinny bum." Mike Joyce, an art director whose girlfriend turned him on to ladies' Gap jeans, is hooked. "They fit better!" he enthuses about his size-12 longs—available in much more stylish colors than their macho counterpart. "I'm proud to wear women's jeans. I'm never going back!" A.L.

A Flash in the Pan

You can find rhinestone belts on 8th Street and crystal tattoos at every mall in America. Now there's a . . . um . . . *naughtier* way to sparkle. Soho Sanctuary (119 Mercer Street; 212-334-5550) is setting off bikini waxes with crystal hearts pasted well below the waistline ($45–$65). At Completely Bare (764 Madison Avenue, Suite 3R; 212-717-9300), owner Cindy Barshop takes the look a step further. She gets Victoria's Secret models and some of New York's best-known runway girls "completely bare with a flare," ripping every last hair off (or lasering it if you're really committed) and gluing on anything from a single sparkly flower to a blanket of crystals (from $85). Barshop says that the craze started by word-of-mouth—but if you don't wear a thong for a living, we suggest you resist the urge to show off your new jewels.

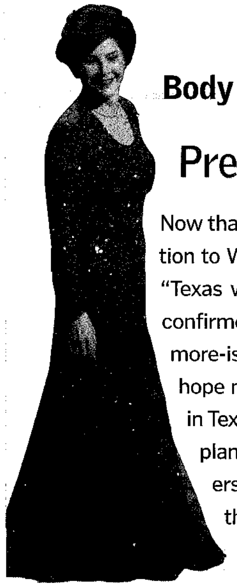
SHYAMA PATEL

Game Boy



Hip-hop-clothing designer Marc Ecko has found a way to combine his career in fashion with a childhood spent as an Atari fanatic: creating his own team and team uniforms for PlayStation 2's most popular video game, Madden NFL 2001. "What the Polo mansion is to Ralph, this game is to Ecko," he notes. The Ecko All Star players include Ecko himself as well as real-life celebrity pals like the De La Soul trio, Jamie Foxx, and Xzibit, who are suited up in red-black-and-white uniforms with Ecko's signature rhino on the helmet. To those who suggest Ecko is moving away from style (and substance), he has a line of defense: "I know guys who collect old gaming units," he insists, "and put them on shelves next to their Frank Gehry chairs."

SARAH BERNARD



Body Politic

President W. and the Women

Now that the Bushes have made their triumphant migration to Washington, D.C., it's official: Texas style is back. "Texas women like to dress up!" Georgette Mosbacher confirmed via cell phone from Paris. Indeed. But will that more-is-more look play in minimalist Manhattan? "Let's hope matching your earrings to your belt buckle stays in Texas," said Gail Rubin, a 28-year-old Houston transplant. Though you can't as yet get inaugural designers Michael Faircloth and Susan Dell in New York, if the style *does* appeal, try Escada, which sells more in the Lone Star State than anywhere else—in Dallas, the Escada boutique is attached to Lilly Dodson, where Faircloth holds court. As luck would have it, Escada's spring accessories have a cowgirl theme, including appliquéd bags ($1,165) and saddle-inspired mules ($550). For his part, Faircloth, who has previously concentrated on individual couture clients, is hard at work on a ready-to-wear line and plans to show in New York. But not everyone is happily pulling out cowboy gear. "What I think is frustrating," says Jeffrey Kalinsky, mulling over political couture, "is the way it's all designed to appeal to the *middle.*" A.L.

Photographs: clockwise from top left, Andrew McCaul (2); Robert Trippett/Sipa; Joe Raedle/Newsmakers/Liaison. Illustration by Bee.

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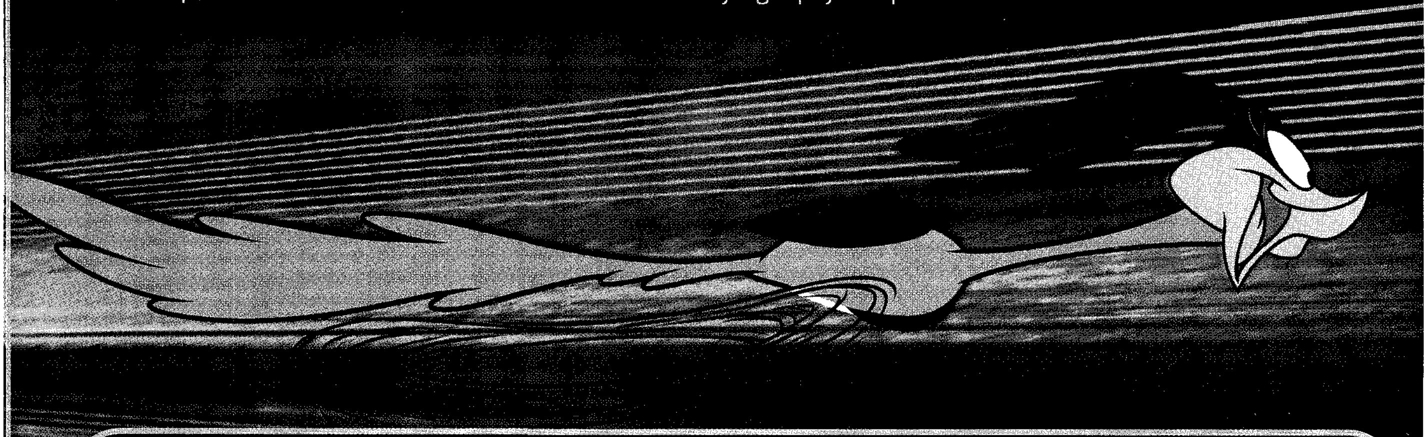

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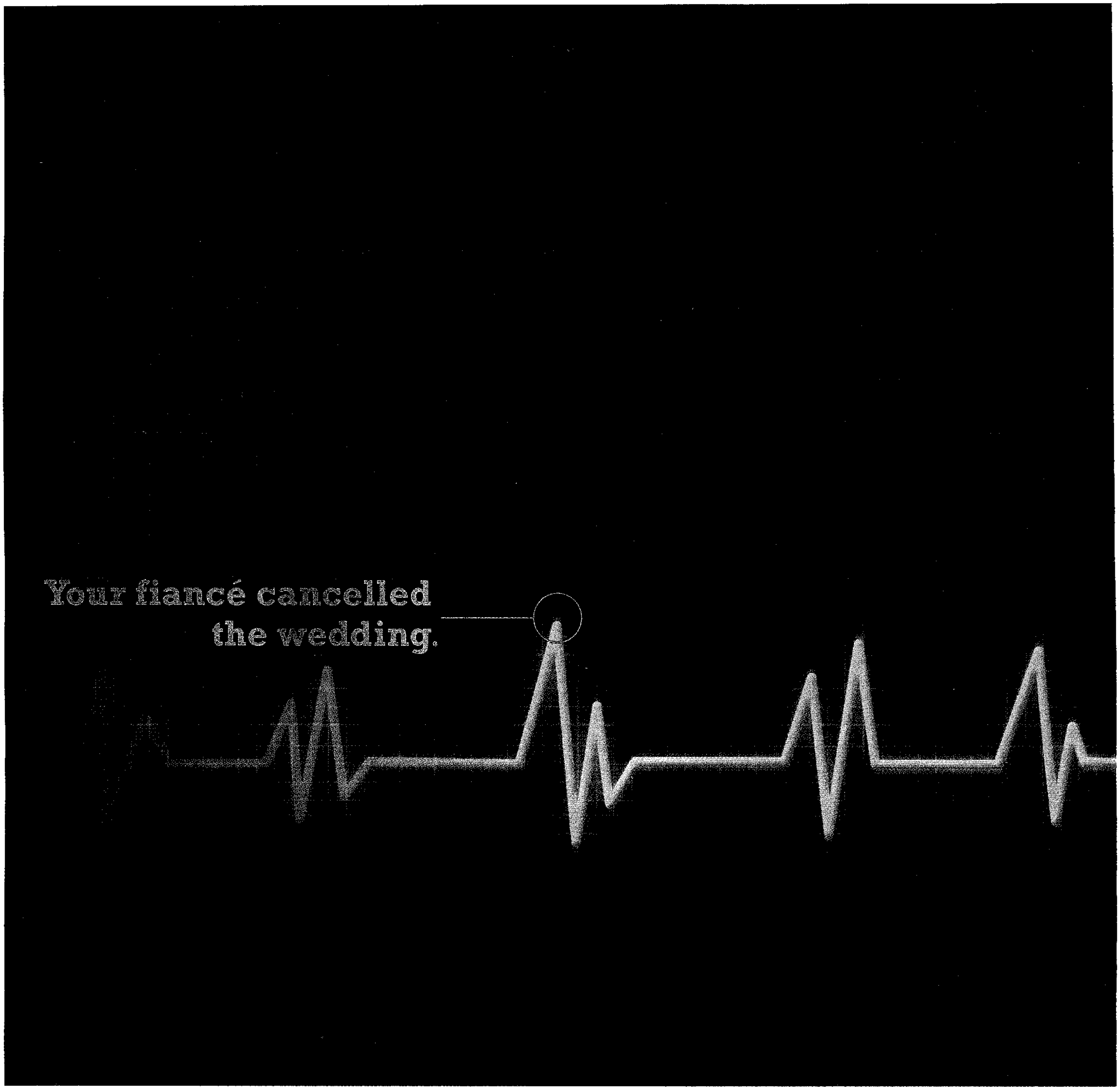

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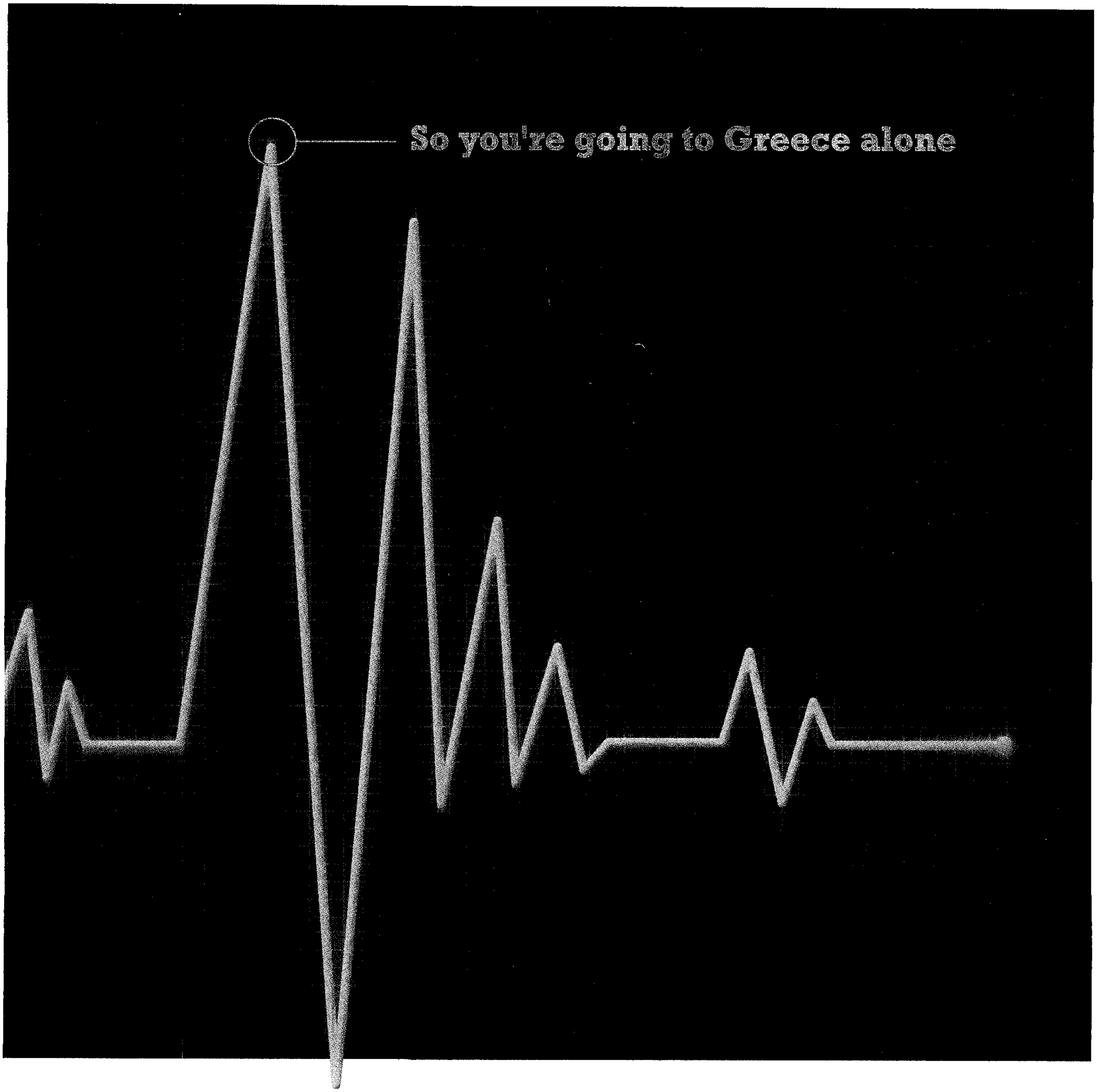
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Michael Wolff THIS MEDIA LIFE

The Comeback Kid

With a tongue-tied and TV-challenged president in the White House, Bill Clinton is poised to assume what could be a more powerful role: celebrity-in-chief.

NIXON'S POST-PRESIDENCY MEDIA STRATEGY was a series of communications from exile: an almost Churchillian number of books along with personal letters and memos to later officeholders (Nixon's usually unctuous and slyly influential memos from Park Ridge, New Jersey, resulted in Alexander Haig's appointment as secretary of State, not to mention his own grand funeral). Carter's strategy has been a public expiation of his unsuccessful presidency through many years of good works. Johnson's media pose, after he left office at the age of 60, was to go mute; he went into hiding and grew his hair to Howard Hughes length. Eisenhower, Ford, Reagan, and Bush all instantly became avuncular Republican retirees upon leaving office, barely pretending to continue an interest in great affairs or in maintaining their public voices (although Reagan drew down a few million dollars in speaking fees for some after-dinner remarks in Asia).

JFK's exit from the presidency might have been more instructive. Too young to write his memoirs, as he put it in what must have been a commercially more innocent time, he had arranged, it is said, for his friends Ben Bradlee and Phil Graham to have the Washington Post Co. buy and warehouse *Newsweek* for him. Then, in 1969, leaving the presidency at the age of 52, the consummate media politician would become a media baron.

But other than JFK's unrealized scenario, Bill Clinton—the first president to leave office after two terms with his popularity intact and at an age when he might take advantage of it—is pretty much on his own in figuring out not just how to fill his days but how to craft a media persona that will give him both cosmic influence and maximum attention.

This personal and career dilemma is being cast in humorous turns (running after Hillary with a lunch bag). The photo op is Clinton, in his yellow fleece, shaking hands at delis and gas pumps in the suburbs. It's a classic comic juxtaposition: enormous power suddenly belittled. Schwarzenegger has played this sketch several times. Then, too, there are many who believe that he *should* go quietly, and who are irritated that he might try not to. CNN's Inauguration Day reporting was almost churlish on this point; ABC's Cokie Roberts said his counter-inaugural speeches had a "tackiness."

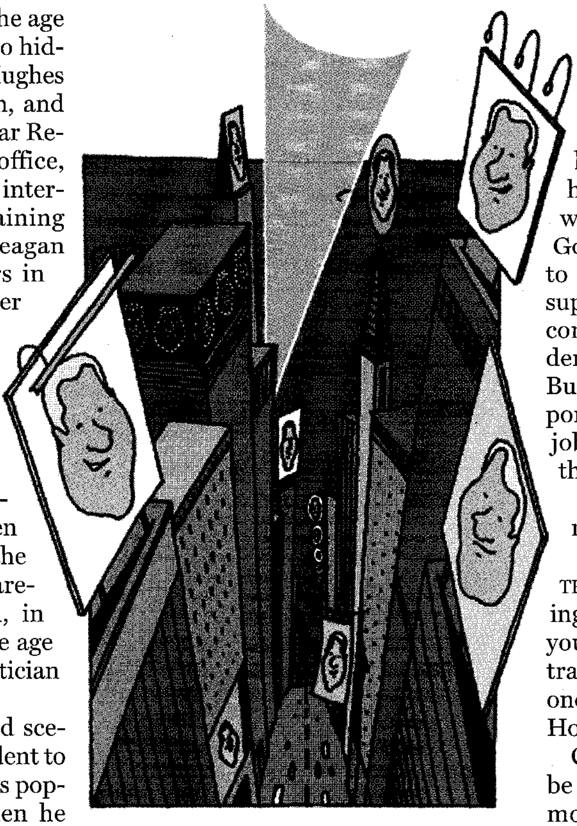

Illustration by Ingo Fast.

The assumption is there can be no meaningful or suitable role for him—other than that of spoiler, or media hog (of course, the prospect of a media-hog spoiler is delightful to most of the media).

Nobody has gone here before. No former president has had a hankering to be more than a memoirist, or reputation burnisher. Nobody has envisioned more than a coda to his career. Nobody has even continued to work full-time.

The position Clinton finds himself in is as strange and anomalous as the one George Bush is in. Indeed, Clinton would not be in the position he is in were Gore president; Clinton would be at best the nettlesome relative in the attic (it's likely, too, that if Al Gore were president, the Republican independent counsel would have had no incentive to punt on a Whitewater-Monica indictment—and both Gore and Clinton would have been left to struggle on with the mess). It isn't supposed to happen that we have a vital, competitive, fire-in-the-belly ex-president. But now the same fluke that put Bush into office affords Clinton the opportunity to be a character and have a job possibly more distinguished than that of president.

How big, how meaningful, how disruptive might he be?

THE POSSIBILITIES MUST BE AS CONFOUNDING to Clinton as to anyone else. How do you parse it? Celebrity-in-chief, contraster-in-chief, confronter-in-chief, once-and-future-commander-in-chief? How do you put it together?

Celebrity-in-chief is obvious. He will be the finest invite, the ultimate get, the most doggedly pursued person in the social and media firmament. The novelty of his position feeds the celebrity—along with his hunger for it. And there is, of course, his willingness to orchestrate it. He has left office in a tidal wave of magazine covers, op-eds, decrees, pardons, administrative actions, pointed digs, and repeated televised good-byes to Washington and the nation and hellos to New York—he knows how to make a media plan. What's more, he is positioning himself on the fifty-sixth floor of 152 West 57th Street—at the center of the media machine (in the former offices of *Talk* magazine at that). All of Manhattan is astir ("A view of a national monument, without a rent increase," says my friend Susan Braudy, who lives nearby). He will never be out of view. He will be on television more than Bush; he'll be a part of daily language and reference; hell, he'll be an airborne antigen. This is, potentially, enduring celebrity of the Beatles-Kennedy-pope kind. (There really is no such thing anymore as overexposure.)

The contrast factor, too, is almost unfairly on his side. It is now, for the first time, a direct match: Clinton versus Bush. (His position would not now be so good if Gore had allowed him on the campaign trail and still lost. Of course, if he had campaigned Gore would probably be president, and that wouldn't have helped Clinton's present position, either.) The discomfort of Bush, the play of pained emotions on his face, the on-air haplessness (there is a sympathy-repulsion thing here; we see ourselves in his public awkwardness—not liking him more for it but liking ourselves less), against the fluidness and vibe of the former president. As Kennedy distinctly benefited by not being Eisenhower, and Reagan by not being Carter, so Bush is in danger of the opposite effect.

The risk of charm without mission is that Clinton ends up as the duke of Windsor. Yet, just start to imagine the size and the stature of a former president who also has serious pop-culture currency—and who will now be able to stand even more on the side of media power, glamour, and consensus, which is what truly moves the nation. (He may become the first commander-in-chief of pop culture.) Such a figure, such an idea of leadership, is, as we have seen, quite a delight to the nation (the shame of his presidency is possibly the real source of its power).

The conflict is real. Bush will represent small-town, country-club, Anglo-Saxon, nuclear-family, Republican America; Clinton will represent media-influenced, urban-sprawl, sexually laissez-faire, open-family, changing-color America (out of office, he'll even be able to represent nonvoting America). Bush will be constrained by all manner of political concerns and handlers; Clinton will be as free and as voluble as a conservative radio commentator. Bush will speak from the government capital; Clinton will speak from the media capital.

It hardly seems like a contest.

Certainly Clinton will have to overcome his reflexive desire to negotiate and conciliate and be loved by anyone who will love him. Conflict is what his media strategy has to be about. He will have to oppose Bush on the basis of principle and, with unrelenting digs and innuendo, on the basis of legitimacy and character. And what better setup for this opposition could you imagine than to be the last rightful president: It's Clinton's Free French to Bush's Vichy.

The madder the Republicans get at him, the more significant he becomes (we'll surely see a disgorgement of anti-Clintonism over the next few months). And certainly, the notion that they might still have to deal with him will drive them all over the edge. The idea that Bush will be judged against and taunted by Bill Clinton may finally get the famous W. temper, so guarded, or medicated, through the campaign, to explode. We've only just begun to see some snippiness.

"Clinton, who we know is **only half alive when he is not campaigning**, is the Democrats' biggest weapon, and he will certainly make the midterm elections not just a W. referendum but a Clinton celebration."

IT'S LIKELY THAT CLINTON WILL TAKE ADvantage of what will surely be W.'s inclination to seize the day as infrequently as possible, and just go on being president. Or just go on being Bill Clinton.

Could it be, for instance, that his efforts in the Middle East were something more substantial than a last-minute grandstand? Rather, that this was Bill Clinton claiming turf, his eleventh-hour bid to bond with everyone in sight. He might not have been able to make peace in the Middle East in three months (or, for that matter, in eight years), but that doesn't mean he won't gamely spend the rest of his life trying.

I mean, you've got Bush having to overcome a vast learning curve, not to mention an obvious bit of antipathy for the Jews, and you have Clinton, who has his hooks into everybody in the Middle East, and who now lives in New York, and whose greatest talent is to look people deeply in the eyes and get everyone crying. He'll mollify the Palestinians with the Ronald O. Perelman Pavilion at a new West Bank medical center, a series of Miramax-backed Palestinian films, and the Marc Rich Memorial Palestine National Orchestra.

True, we can be sure he'll be out there making oodles of cash (if Colin Powell made $25 million out of office, what might Clinton make—$100 million?), but it needn't look at all grubby if he's also making peace.

BOTH OF THEM, CLINTON AND BUSH, HAVE two years.

Clinton, who we know is only half alive when he is not campaigning, is the Democrats' biggest weapon, and he will certainly make the midterm elections not just a W. referendum but a Clinton celebration. He has two years without any competition. After the elections, there are potential new party leaders who'll require deference. But if Clinton sweeps the Democrats back into majorities in both houses, then he earns the deference.

As much as Clinton is going to be a confounding problem for George Bush, he isn't going to be such an easy matter for the Democrats. Even with the Twenty-second Amendment (to clarify: Constitutionally, one man can spend only up to ten years as president. Repeal? Anyone?), Clinton is potentially Rooseveltian in duration.

The New York move is a good one. He has to be independent of Washington. He has to be outside Washington to be bigger than Washington. Besides, the Senator from Bill Clinton already represents him there. He has his eye, I believe, on something else. Something that he could not have helped learning over these past few years: that Washington does not in any significant way lead the country anymore.

And that you are a larger threat to people there by not being there—although the people there might not know it yet. ■

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James J. Cramer THE BOTTOM LINE

Cycle Analysis

They lack the sizzle of sexier stocks, and they tend to hibernate for years at a time, but cyclicals are about to become your new best friends.

MAYBE IF WE CALLED THEM "INDUSTRIAL dominators," or "manufacturing masters," you'd buy more of them. What if economists called them "money-coining machines"? That'd get your attention. Instead, we on Wall Street call them cyclicals, a decidedly unsexy term that lately has been sending investors running in the opposite direction. We leap for the Mercks or the Microsofts but forget entirely about this class of stocks—even though they are about to explode.

So let's talk about them now, before you miss an opportunity to make serious money. These dormant stocks are going to wake up in two weeks, and you'll want them in your portfolio. But first, I have to get a bias out of the closet, one that I've harbored ever since my stock-picking days at Goldman Sachs, back before I ran my hedge fund. I always hated the *idea* of industrial stocks, dreary names like Bethlehem Steel, Navistar, and Alcan Aluminum. They almost always serve as an anchor—a leaden, rusty, barnacled dead weight—dragging on an otherwise decent selection of growth-technology and health-care stocks.

However, I know perfectly well I can make money with them every five or six years, during those moments when the real U.S. economy, the firmament these companies play in, runs out of gas, which triggers the following familiar scenario. First, the Federal Reserve steps in and begins to lower interest rates. Early on, the rate tonic doesn't seem to do much, because short-term rates were so high to begin with that they have to fall even further before the antidote reaches the traditional smokestack industries. The Federal Reserve knows this, but it doesn't want to cause a panic by slashing rates so fast that the markets say, "Wow, things must be even worse than we thought." The Fed wants to boost confidence, not shatter it.

That's where we are right now. The Fed is on the verge of sawing rates down even further, to the low single digits, after its first half-point hacking in early January. And when it makes its move, perhaps as soon as this week, you have to hold your nose, grit your teeth, and get long these has-beens because they are about to produce phenomenal returns. If I can make a botanical analogy for a second, these are the desert flowers that fail to come up year after year; then, one season, after we get a massive amount of rain, the swollen buds explode.

Most people have forgotten about these companies, as they've been underperforming since 1995. You probably even own some in a mutual fund or buried in an IRA and don't know it, like Molière's Bourgeois Gentleman, who discovers he's been speaking "prose" all along.

But I have always had this fetish for cyclicals, because I made so much darned money on them the last time the rains came. I stay on top of them through thin and thinner because when the exquisite moment happens, I want to corner the gains. And don't worry; the gains will be there because I will let you in on one of Wall Street's dopier obsessions: the need for "super compares." In English, that means that portfolio managers salivate over the stocks of companies that report giant increases in earnings year after year. The larger the increase, the larger the spike in stock price when it gets reported. Drug, food, and even tech companies won't show gargantuan increases this year. Frankly, soft consumer-goods stocks, like Pfizer and Philip Morris, just show consistently higher earnings. Tech, because of the worldwide information-technology slowdown, may barely eke out gains in the coming months. But the cyclicals, once the Fed cuts rates, could show the kind of monster improvement that money managers go googly-eyed for.

Which of these manufacturing masters will coin the most change for you? I don't like to overthink this: Stick with the companies that are good at what they do, dominate their markets, and have management that recognizes the boom that's about to materialize now that the Fed *wants* one to happen.

Let's start with the Dow Jones Industrials. **Alcoa** took advantage of the past five years of aluminum gloom to buy just about every company that mattered in the aluminum market that wasn't Russian. I don't like current management as much as I liked the

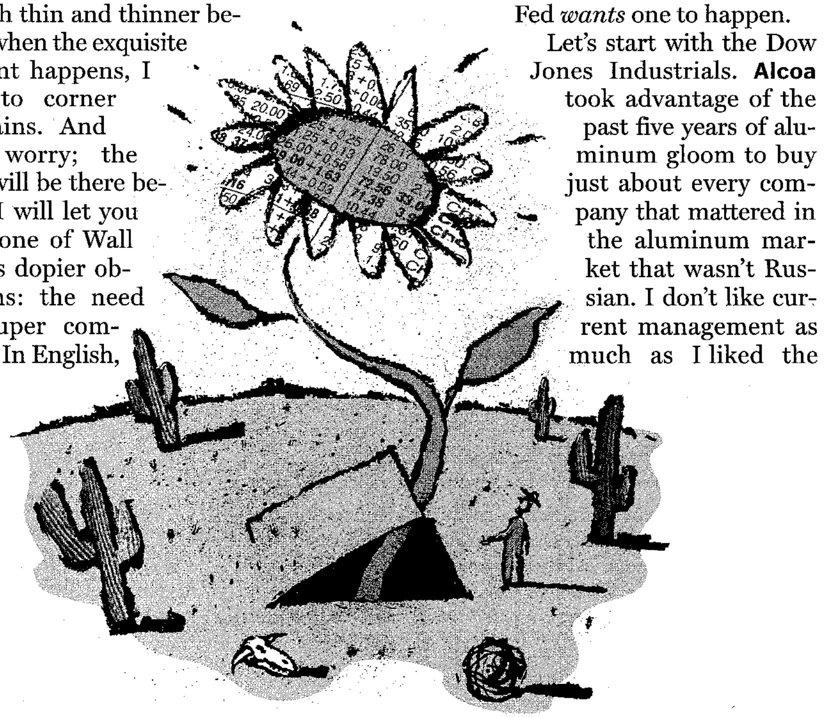

Illustration by Daniel Baxter.

regime of Paul O'Neill, who bolted to take over the Treasury Department. He's a great guy, and I am a card-carrying Democrat! O'Neill, however, put in place a business whose stock price could *double* over the course of the coming Federal Reserve eases.

Or how about **International Paper**. Here's a stock that's been doing *nothing*. That's about to change, because John Dillon, another smart guy, went on a buying spree rivaling even Alcoa's. IP, as everyone knows, controls whole grades of paper right now, which means it at last has some pricing flexibility. When the world's economy snaps to, IP will be making money hand over fist. Added bonus: The euro, which is the currency that IP's competitors price their goods with, has headed up while the dollar has headed down. That gives IP the worldwide price advantage it needs to stop those pesky Swedes from taking market share. Remember this formula: Low-cost producer with low-price currency equals higher stock price.

Or how about 3M? **Minnesota Mining and Manufacturing** quietly produces just about everything industrial from its cloistered headquarters in St. Paul. Well, look out; they are about to blow the doors off because this inbred company just brought in W. James McNerney Jr., one of Jack Welch's logical heirs who didn't get the top GE job. McNerney wants to prove to the world that he would have been the best choice. And his proving ground is going to be MMM. It would have been enough to buy MMM with just McNerney at the helm. However, with a Fed ease providing a wind at his back, can you afford not to own MMM? Didn't think so.

Or how about **United Technologies**? Don't let the "technologies" fool you; they bend enough metal at this company to warrant the *cyclical*, oops, *manufacturing master*, title. David George, the steel-trap top man, has seen plenty of business cycles and knows how to take advantage of the booster shot we are about to get. Some of the businesses of UTX, the only moniker anyone on Wall Street knows it as, are already in full flower, courtesy of the boom in aerospace. Construction and military have been in the doldrums, though, and you can bet those conditions are about to change dramatically.

Finally, I favor **Schlumberger**. You need some energy exposure for when economies snap back, and this stock has just been crushed because of a couple of weeks of unseasonably warm weather. Sometimes the planets get in alignment for industrial and energy America. This period will be one of them, given the cast of characters in Washington right now. How can you not take advantage and ignore this oil-services play right now?

I don't want to give you any more because, once the easings are done working through the economy, probably by next winter, you are going to have to extricate yourself from these desert flowers before they wilt and go back into dormancy. Stocks, unlike Borrego Springs blossoms, don't look so good pressed and preserved in a scrapbook. You want to be in next week and out next year. We'll catch up with them again, though, but let's hope not within the next five years. ■

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Check out TheStreet.com's "10 Questions" feature this week. William Reaves and Mark Luftig, managers of the Strong American Utilities fund, are on the hot seat. Available for free at www.thestreet.com.

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THE DYLAN

THE SHOREHAM

CHECKING OUT

IT WAS A ROUGH ASSIGNMENT: RUBBING ELBOWS WITH CELEBRITIES, LOUNGING AROUND IN FRETTE BATHROBES, EATING DEAN & DELUCA CHOCOLATES FROM THE MINI-BAR. RATING NEW YORK CITY'S **NEW BOUTIQUE HOTELS** REQUIRED A CONNOISSEUR'S EYE FOR MID-CENTURY MODERN FURNITURE AND INDUSTRIAL LIGHTING, PLUS THE ABILITY TO REALLY UNDERSTAND LUXURY—BEFORE TOTALLY SURRENDERING TO IT. DIFFICULT, YES. BUT THE BOUTIQUE HOTEL IS A NEW YORK ART FORM AND REQUIRES CLOSE STUDY. WE SLEPT AROUND—SO YOU WON'T HAVE TO.

BY SARAH BERNARD
AND MICHAEL STEELE
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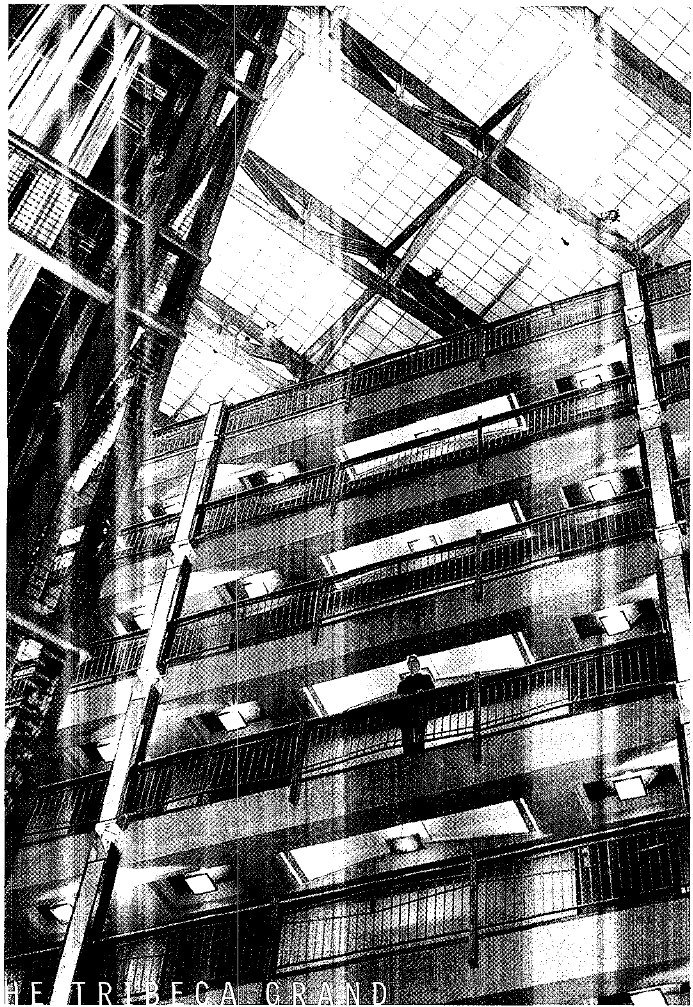
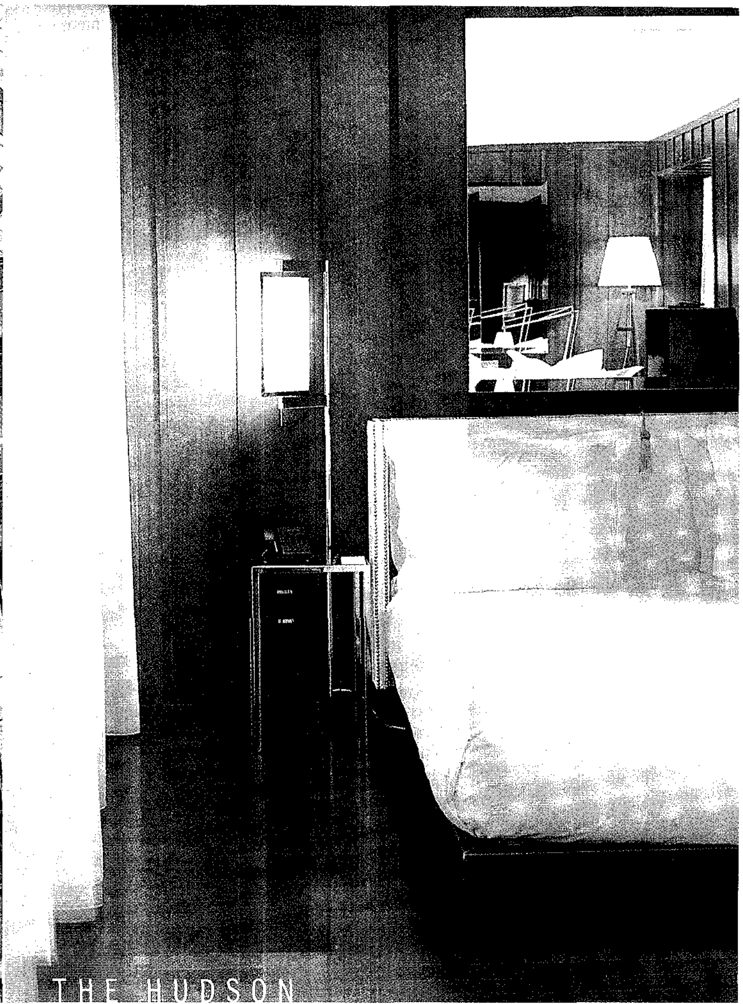


HE TRIBECA GRAND



THE HUDSON

THE INN CROWD

W UNION SQUARE

DAVID ROCKWELL'S BAMBOO,

TODD ENGLISH'S OLIVES

SERVICE: 8 DÉCOR: 9 HIPNESS FACTOR: 8

When you check in at the hotel's front desk, known in W-land as the Front Lawn, it's clear David Rockwell has created yet another "It" gathering space where no one wants to get off the velvet couches. While similar in feel to its sister locations (W at 541 Lexington Avenue, the W Tuscany and W Court at 120 and 130 East 39th Street), this outpost is the largest and the lushest. The 1911 building, which was once home to Guardian Life Insurance, is a mixture of landmarked features like the mosaic-covered elevator banks and a gilded-ceilinged ballroom, plus trademark W greenery: A block of twisted medusa bamboo climbs by the front entrance, and the "living room" lobby area is encased by topiary walls. Olives, Todd English's much-heralded Mediterranean boîte from Boston, which unfortunately offers no priority for hotel guests, is tucked around the corner. Apple-martini abusers can head one flight down to Rande Gerber's Underbar to score one of the *intime* curtained alcoves. A fitness room dubbed Sweat is open all night long (guests can also take classes at the midtown W's Away Spa), as is the business center—referred to as Wired, of course.

Guest profile: Graying hipsters who are serious about their socializing and equally serious about getting their wake-up calls.

The room: In W-speak, accommodations are divided into Wonderful, Spectacular, and Mega. Our Wonderful room was large, well-equipped, and almost entirely for sale. (Everything from the bed to the ice bucket is priced to move in a convenient catalogue.) Overall, the gray-and-white décor was surprisingly sober compared with the whimsy of the lobby. But the fantastic view of the park and the Con Ed building on Irving Place made up for it, as did the Aveda products in the bathroom. High-speed data ports are in every room, and for $9.95 a day, guests can surf the Web TV sets.

Service: That the W is indeed a chain hotel is all too annoyingly in evidence. When we called the Union Square's number for a reservation, we got someone at the W Court, were hung up on three times, and were quoted three different rates. Room service was well-meaning but managed to forget an entire dish and service set.

Inside info: Suites with fax machines come with guest business cards. Deep-pocketed travelers may want to reserve the Extreme Suite ($1,600–$1,800): a corner two-bedroom, three-bath apartment with Jacuzzi. South-facing quarters have the best views.

201 Park Avenue (212-253-9119; www.whotels.com). 270 rooms, from $299 to $550; suites start at $799.

THE TRIBECA GRAND

HOLLYWOOD ON THE HUDSON

SERVICE: **10** DÉCOR: **8** HIPNESS FACTOR: **9**

GUESTS AT THE TRIBECA GRAND don't need to venture very far to sample New York's nightlife: The eight-month-old Church Lounge in the lobby has already become a choice watering hole for the local working class (the cashmere and pinstriped variety, that is: venture capitalists, designers, and entertainment executives). Coming-and-going guests always feel as if their hotel is the center of it all. Laid out beneath a dramatic eight-story atrium suffused with an orangy-red glow that gives even the paunchiest midwestern *zhlub* a kind of candlelit sex appeal, the lounge is the glowing hearth of the hotel. Downstairs, there's a 98-seat theater where private screenings are held for the likes of Uma Thurman and Ethan Hawke.

Guest profile: Business travelers, mostly entertainment-driven. Miramax players like Matt Damon, Penelope Cruz.

The room: The smallish rooms upstairs couldn't be more different from the throbbing lobby lounge. Blending ergonomics with aesthetics, designer Calvin Tsao has created a soothing traveler's nest, layered with muted hues of cream and blue. A hideaway fax machine and Web TV for checking e-mail don't seem odd or obtrusive, and the stainless-steel sink and counter in the bathroom are both cool to look at and satisfyingly functional (there's a miniature TV mounted in the wall so you can tune in from the toilet). The bathroom is loaded with Kiehl's goodies. Each room has a Bose CD player–clock radio. And there's a menu of CDs to choose from.

Service: Several of the concierges moonlight at fashionable clubs and restaurants and are quick to wield their connections; all have encyclopedic knowledge of city shopping, nightlife, and restaurants.

Insider info: Inspect your bill; we found mistakes at both Grands (which were quickly and easily rectified). Three room lines open into one another, so families can create their own suite.

2 Avenue of the Americas (212-519-6600; www.tribecagrand.com). 203 rooms, from $429 to $999; suites start at $749.

THE SOHO GRAND

IT'S ONLY ROCK-AND-ROLLERS, BUT WE LIKE IT

SERVICE: **10** DÉCOR: **9** HIPNESS FACTOR: **9**

IF YOU'RE FEELING LONELY, THE STAFF AT Soho Grand will put a pet fish in your room to keep you company. And when you check out, they'll happily bag your new friend to take home. Not that Mariah Carey, Lenny Kravitz, or any of the other rock stars, record executives, and entertainment types who stay here need more friends; it's just one of the many ways the Soho Grand showers its guests with affection. After ascending the suspended cast-iron staircase to the main floor, guests are met by the cheerful, faultlessly well-informed staff at the check-in desk. Mixing old New York Victorian grandeur with seventies artist-loft chic, William Sofield's design flatters the guest's good taste. In the lobby (which bleeds right into the bar), the clientele skews young but otherwise defies categorization: a Rasta with his socks pulled over his jeans, two fortyish women en route to Body & Soul, a huddle of laptop-tapping German suits. Barn jackets and running shoes are as common as Manolos and fur-trimmed tweed.

Guest profile: It's Radiohead's favorite hotel; Cypress Hill, Limp Bizkit, and the Taco Bell dog have also passed through.

The room: They run small but are chock-full of many of the same luxuries as its sister hotel, like Frette linens, Veuve Clicquot in the mini-bar, and Kiehl's products. The Howard Greenberg Gallery photographs on the wall are for sale.

Service: In-room pet dining offered. (The Soho Grand may be the most pet-friendly hotel in New York, to the delight of many a miniature-dachshund-toting fashion editor.) There's a 24-hour business center and the best hotel gym we've ever seen.

Insider info: Grand corner rooms like 1604 are sunniest; high floors on the northern side have sweeping views of the midtown skyline at night.

310 West Broadway (212-965-3000; www.sohogrand.com). 365 rooms, from $374 to $529; suites start at $1,299.

Photographs by Evan Sklar.

HUDSON HOTEL

A NIGHTCLUB, WITH SOME BROOM CLOSETS UPSTAIRS

SERVICE: 2 DÉCOR: 9 HIPNESS FACTOR: 10

CHECKING INTO IAN SCHRAGER'S LATEST is like getting a room above Studio 54, complete with a *Sex and the City* crowd and a gaggle of shag-haired bellhops imported from Carnaby Street. The check-in desk is nestled between Jeffrey Chodorow's Hudson Cafeteria (reserve your table today, or forget it) and the cozy Library Bar, a double-height space where hipsters sip Merlot by the fire while perusing David LaChapelle's coffee-table tomes. The Hudson Bar, with the swirling Francesco Clemente ceiling mural and glowing yellow dance floor, is the hub. But a tree-filled courtyard—think the Sky Bar at Schrager's Mondrian in Los Angeles with heat lamps—provides a fourth drinking option in warmer weather. Private parties thrown by Anna Wintour, Jennifer Lopez, even Hillary Clinton, can make a stay feel like a trip through a 3-D "Page Six" item. Still, the conference rooms draw a steady stream of suits, who seem out of place powering through the lobby at 8 A.M., when it feels like the D.J. is still smoking his last cigarette. An Agua Spa is promised by the end of the year, as is a David Barton gym, which will have a pool and a bowling alley plus archery and basketball courts. Until then, for $20 a day, the Balance-bar set can make the trip to Prescriptive Fitness at 54th and Fifth.

Guest profile: A mix of mohawks, Burberry's skirts, and English accents. Business folk are more of the Prada-man-purse variety.

The room: By encasing the vending machines in dark-wood closets, Philippe Starck makes shelling out $5 for Skittles seem glam. Each room's mahogany-paneled rec-room vibe is like a *Nest* subscriber's dream, despite obvious tricks (mirrors on every possible wall, bed below knee level) to hide the fact that most are smaller than an office cubicle. One eleven-by-nine-foot chamber has only a three-foot-wide bathroom, which means those with legs longer than a munchkin's have to ride the toilet sidesaddle. (Ours didn't have toilet paper; maybe they thought there wasn't room.)

Service: Don't bother calling downstairs for anything; after ten unrequited calls, we began to feel like we were harassing a date who was trying to ditch us. Luckily, there are some things you don't need to call for—the mini-bar includes an "Intimacy kit" with two condoms. While the room-service menu makes a lot of promises, from Cubano sandwiches to banana splits, the kitchen can't keep them. An entire main course was missing from our breakfast. The concierge, a Joan Jett impersonator, ticked off good native destinations, like Eatery and Brico, Fifth Avenue shopping, and Bergdorf's. There's a *Zagat* in the mini-bar, but you have to buy it to use it.

Insider info: The impressive $95 rate (this was supposed to be Schrager's discount hotel, remember?) isn't always available. As the reservationist explained: "It's kind of like the airlines." Request a room that doesn't face the courtyard so you won't be awakened by the roar from one of Jennifer Lopez's all-night parties. The paint is drying on two penthouse "apartments" with Sub-Zero fridges, ivy-covered glass ceilings, and Hudson River views.

356 West 58th Street (212-554-6000; www.hudsonhotel.com) 1,000 rooms, from $95 to $350; suites start at $225.

THE MERCER

EUROPEAN STYLE WITH EUROPEAN ATTITUDE

SERVICE: 8 DÉCOR: 10 HIPNESS FACTOR: 10

LEO TAKES A SUITE WHEN HE'S IN TOWN. Benicio Del Toro was a recent guest. Scott Weiland from Stone Temple Pilots named his kid Noah Mercer since he was conceived on the premises. From the moment the Isaac Mizrahi–clad valet pulls open the front door, it's as if you've been invited to an A-list cocktail party: Andre Balazs (Chateau Marmont, Sunset Beach) cultivates a star-studded reservation list. Having the aptly named Mercer Kitchen, helmed by Jean-George Vongerichten, as your in-house restaurant doesn't hurt, either. The minimalist décor by Christian Liaigre (Paris's Hotel Montalembert) includes a mini-newsstand packed with shelter mags and European glossies. On a typical evening, a coterie of Catherine Deneuve look-alikes are in-

THE DYLAN

Photographs by Carlos Emilio.

stalled in the lobby comparing the contents of their Louis Vuitton shopping bags. In the morning, Continental businessmen sip espressos by the floor-to-ceiling bookcase and pore over the *International Herald Tribune*. Star-Tacs, limos, and laptops are offered, as is a complimentary day pass to Crunch.

Guest profile: Frenchmen in head-to-toe Hermès, Brit rockers, and American actors who insist they really don't want to be seen.

The room: After walking down the dimly lit hallways, we were thrilled to use an actual key—a virtual hotel relic—to open our room's metal door. A clever magnet on the outside signals to maid service either YES, PLEASE or, if flipped over, ANOTHER TIME. The beige- and dark-wood chamber is compact (at $420, it was the cheapest they had), but everything—from the dreamy French doors, which seem cinematic even with only a city view, down to the linen comforters and down pillows—felt luxurious. The gray-and-white marble bath is filled with artful details: a deep, square sink; showerheads that attack from all sides. Some come with oversize, two-person tubs. A handy "Details Box" with Q-tips, two condoms, and three mints is set out next to a collection of Face Stockholm products.

Service: After ordering a video from the massive movie collection, we waited almost an hour to receive it. Even though in-room literature insists the hotel provides secretarial services, when we asked about sending an e-mail, we were told, "Sorry, we are not a business hotel." Curiously, our dinner reservation made through the front desk was somehow erased.

Insider info: Request a high floor if you want to see any of the skyline.

99 Prince Street (212-966-6060). 75 rooms, from $375 to $540; suites start at $1,100; the penthouse goes for $2,250.

THE DYLAN

MODERN LOVE IN MIDTOWN

SERVICE: 7 DÉCOR: 8 HIPNESS FACTOR: 5

YOU'RE UNLIKELY TO BUMP INTO BEN Affleck in the gym, but if you're looking for a midtown boutique hotel that delivers obsessive attention to detail and an edgy modern design, look no farther. The Beaux-Arts exterior hardly screams boutique hotel, but the former Chemist Club has been transformed inside by Calle Ocho designer Jeffrey Beers. (With a few fortuitous exceptions: The grand central staircase has been restored down to the original polished brass rails.) The boxy modern lobby sports dark walnut floors and buffed titanium walls that glow, the elevators are all sexy curves and mirrors, and the hallways are muted and womblike. Virot, the ground-floor restaurant run by Didiet Virot, a Jean-Georges protégé, is set to open this month. Its dramatic mezzanine bar provides voyeur's-eye views of the dining room and its monumental nineteenth-century fireplace. Throughout, the building's history is invoked—beakerlike drinking glasses, petri-dish ashtrays—but never *pushed*. The one-of-a-kind Alchemy Suite—a medieval chamber with gothic floor-to-ceiling stone columns and a stained-glass window—should appeal to students of Meister Eckhart and Marquis de Sade alike.

Guest profile: Slow-moving tourists who dutifully inhaled the entire Continental spread laid out in the breakfast room. Virot's opening will undoubtedly pump up the volume.

The room: A full-length mirror propped at a kitty-corner angle creates a playful funhouse effect. A wall-mounted upholstered headboard and cantilevered nightstands are a design junkie's delight. The bath is stocked with Essential Oil bath products.

THE BEST BEDS UNDER $200

A GUIDE TO THE CHEAPEST SLEEPS IN TOWN

Budget hotels tend to lack lobbies, closet space, and comfortable chairs; many, even the newest ones, have shared bathroom facilities, and you can forget about a mini-bar. There are, however, a few undiscovered gems, places that offer a baseline of affordable comfort and, in some cases, even a touch of glamour.

HOTELS

History awaits at the recently renovated **Hotel Belleclaire** (250 West 77th Street, 212-362-7700, www.belleclairehotel.com, $99–$239). This 1903 building was once home to both Mark Twain and Maxim Gorky. Blond Scandinavian furniture, pale-peach walls, white bed linens, and a gray padded headboard create an uncluttered, spacious feel.

Close to Lincoln Center, the **Olcott** (27 West 72nd Street, 212-877-4200, $130–$150, three-night minimum) hosts a mix of permanent residents and travelers. Balletomanes and opera lovers appreciate the comfort and space of the suites here. A one-bedroom suite has two full beds, two large closets, a kitchenette with a hot plate and a refrigerator, and a living room with a sofa, TV, and dining table.

At the **Habitat Hotel** (130 East 57th Street, 212-753-8841, www.habitat.com, $79–$155), the smallest room only has space for a bed, a sink, a TV, your suitcase, and you. (At these prices, being able to spread your arms out is a luxury.) Many rooms have shared bathroom facilities, but they're new and clean.

You also get lots of charm for your dollar at the **Broadway Inn** (264 West 46th Street, 212-997-9200, www.broadwayinn.com, $105–$195). This four-story theater-district walk-up has a real lobby with real sofas and real newspapers to leaf through. Halls and rooms are papered in pastel patterns, and framed art prints are hung throughout.

BED-AND-BREAKFASTS

Forget the chintz and blueberry crêpes of the New England farmhouse of your dreams. In Manhattan, what passes for a B&B is most likely someone's extra bedroom. One welcome exception is the (pictured) **Urban Jem Guest House** (2005 Fifth Avenue, near 125th Street, 212-831-6029, www.urbanjem.com, $90–$200), an 1878 brownstone with carved Victorian woodwork in the main-floor parlor. The four rooms are large, and each has its own telephone and bathroom. There are also shared kitchenettes and dining areas.

A more typical Manhattan B&B is an "unhosted" apart-

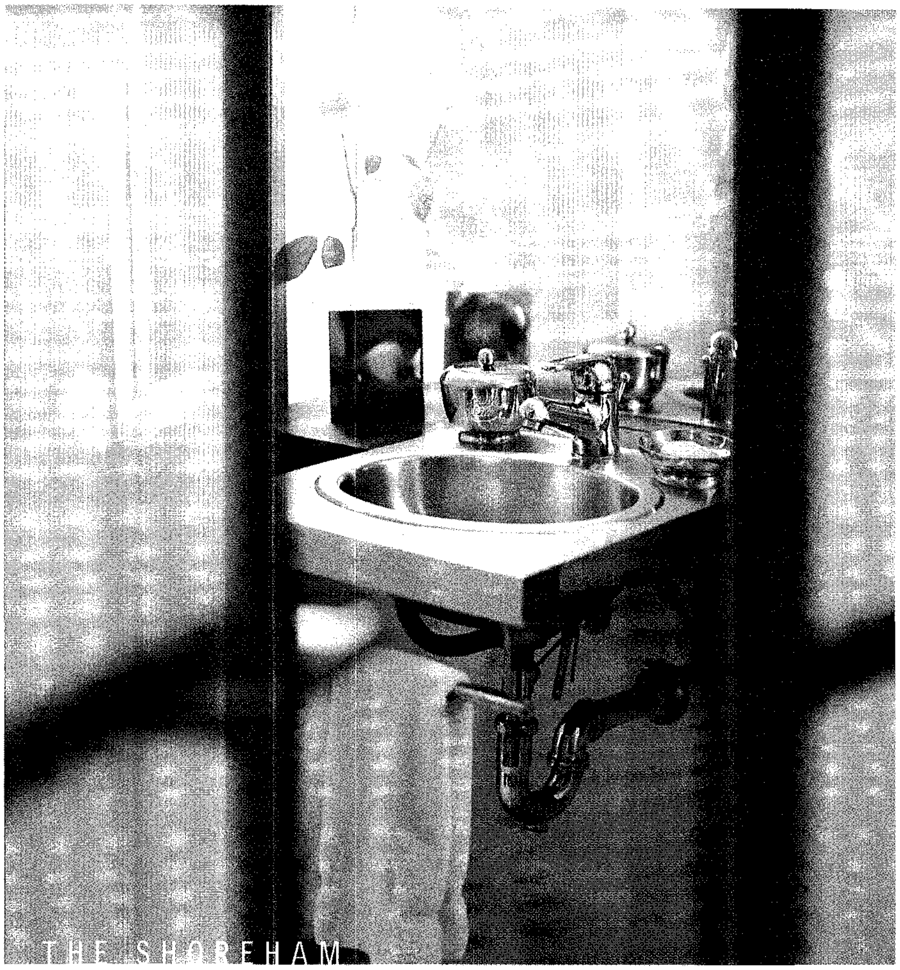
Service: Out-of-work concierges should forward their résumés to the Dylan. Upon checking out, we asked the desk clerk for some sightseeing ideas. He directed us to Bloomingdale's at "59th and Park." To our horror, the complimentary newspaper was *USA Today*. Room service wasn't fully up and running yet, but other requests—toothpaste, more towels—were promptly met.
Insider Info: Request one of the "executive kings" (especially Rooms 409, 509, and 609); the soaring ceilings will make you feel like you've paid for a suite.
52 East 41st Street (212-338-0500; www.dylanhotel.com). 107 rooms, from $335 to $490; suites start at $495.

THE SHOREHAM

SWING-ERA SWANK SURVIVES

SERVICE: 6 DÉCOR: 7 HIPNESS FACTOR: 5

THE SHOREHAM BLENDS INTO THE surrounding buildings, and unless you look up you'll never see its enormous sign. But keeping a low profile is a Shoreham tradition. Built in 1927, the hotel was a longtime hideout for the girlfriends of actors



ment that the owner keeps minimally furnished and never uses. Unhosted rentals start at $100 a night; you get a kitchen but have to make your own bed. Hosted rooms tend to rent for less, starting at $85, and often mean sharing a bathroom with your host. Most B&B's are found through agencies and have a minimum two- or three-night stay. Our favorite agencies include **Affordable NYC** (212-533-4001, www.affordablenewyorkcity.com), **At Home in New York** (212-956-3125), and **West Village Reservations** (212-614-3034, www.citysonnet.com).

GAY-FRIENDLY GUEST HOUSES

The pines in question at the **Chelsea Pines Inn** (317 West 14th Street, 212-929-1023, www.chelseapinesinn.com, $99–$149) are planted in tubs behind a thigh-high iron railing with a gate at the front entrance. A cheery, campy place, its 24 rooms are named for movie stars—Rock Hudson, Kirk Douglas, Leslie Caron—and are decorated with vintage movie posters. Half the rooms in this five-floor walk-up have private baths; the others share facilities.

The **Incentra Village House** (32 Eighth Avenue, 212-206-0007, $119–$169) combines two brick townhouses built in 1841. A Victorian parlor on the main floor features a piano and a working fireplace. Most of the twelve rooms also have fireplaces, as well as kitchenettes. Rooms are decorated with country-style antiques, metal bedsteads, painted dressers, and original artworks.

Y'S

Fitness fanatics bemoan the fact that even the fanciest hotels rarely offer more than a few creaky treadmills by way of a gym. But guests at the **Vanderbilt** or **West Side Y** get free access to swimming pools, saunas, steam rooms, cardio-exercise rooms, Cybex and free-weight rooms, and every imaginable kind of exercise class. The rooms remain decidedly plain, but conditions have improved since the days of the Village People: Hallways are carpeted, gone is the fluorescent lighting and antiseptic white paint. Most of the 374 rooms at the Vanderbilt and 482 rooms at the West Side share hallway shower stalls and toilets. Rooms range from $85 to $130 a night.

Vanderbilt YMCA, 224 East 47th Street, 212-756-9600, www.ymcanyc.org; West Side YMCA, 5 West 63rd Street, 212-875-4273, www.ymcanyc.org.

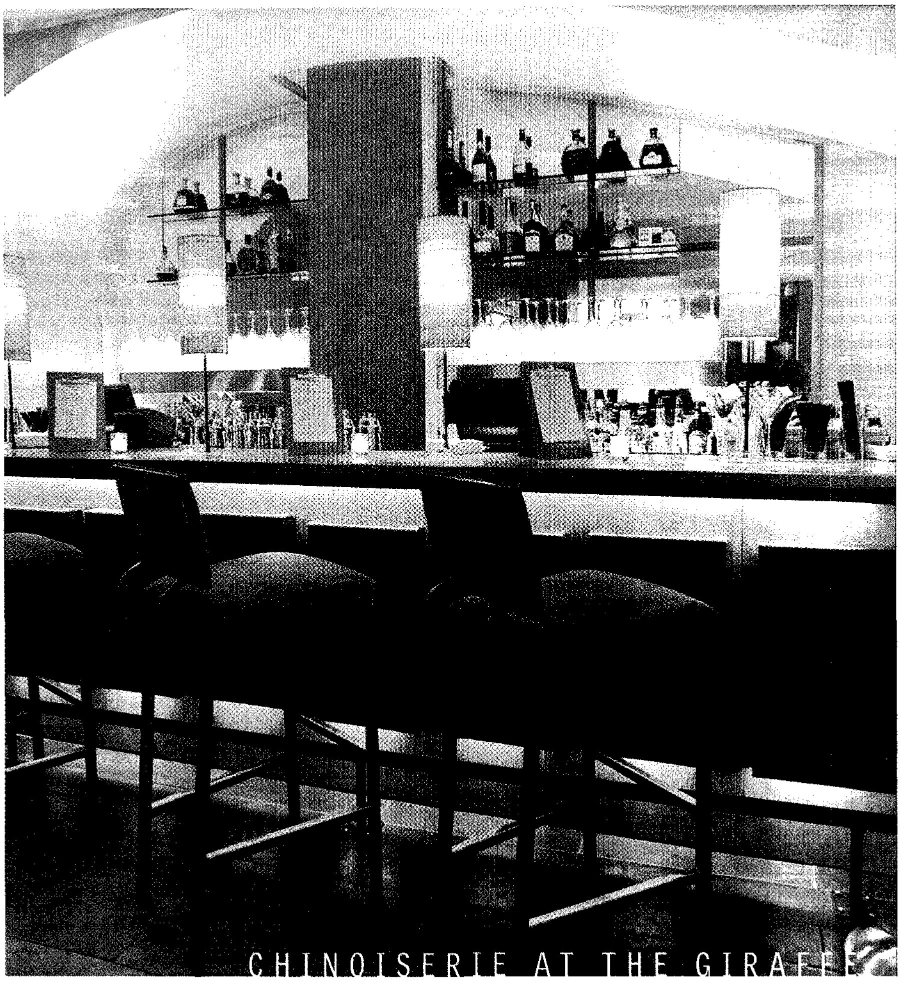
PRIVATE CLUBS

Do you laugh out loud every time your alma mater mails you a university-club application? Maybe you're not aware that one of the nicer perks of the city's numerous college clubs is use of the guest rooms by members, family, and friends? Nonmembers need to have a member make the reservation, and pay a slightly higher rate. Most clubs are conservatively decorated, with comfortable, fairly spacious rooms. Prices start at about $140.

One private club that doesn't act like one is the **Women's National Republican Club** (3 West 51st Street, 212-582-5454, www.wnrc.org, $160–$185), where you don't have to show party loyalty to stay in one of its 28 comfortably sized rooms. Large bathrooms en suite, ball-gown-deep closets, and commodious dressers recommend it for anyone here on a formal occasion. You can also take advantage of the lunch and dinner served in the club from Monday through Friday.

CAROL MOLESWORTH

Photographs: left, by Carlos Emilio; top, Brian Doben.



CHINOISERIE AT THE GIRAFFE

like Eroll Flynn (who put up more than one at a time) and other tabloid regulars of the thirties and forties. Inside, the steel-and-marble lobby, with its low ceilings and pounding music, belies the understated exterior. Fluorescent lights line the walls of the bar, changing colors in aurora borealis–like waves and shedding an attractive light on the Thomas Pink shirts packed at the bar during afterwork hours. The wait staff is aggressively downtown—think body piercings and Halloween highlights. Their musical tastes lean toward Mirwais (of Madonna's *Music* album), adding to the too-funky-for-midtown appeal. In the morning, the bar transforms into an airy breakfast room with tasty offerings like croissant French toast and Gruyère-and-ham omelettes. There's a modest business center, and passes to Bally's gym are available.

Guest profile: Corporate execs—more Today's Man than Paul Stewart—as well as post-university Europeans touring the states on their parents' Euro.

The room: Walking into a room at the Shoreham is like entering your own little (and we do mean *little*) refuge. Ultrasuede walls and ceilings diffuse street and hallway noise. Soft lighting and fluffy white bedding work like a warm cup of chamomile tea. The herbal soothing continues with aromatherapeutic products by Aveda.

Service: Young concierges, dressed all in black and armed with maps, phone books, and guides, drew up a custom walking tour of Lower Manhattan. A requested toothbrush never appeared.

Insider info: Ask for one of the 92 newer rooms, which were added in 1999; rooms and suites that don't face 55th Street are quietest.

33 West 55th Street (212-247-6700; www.shorehamhotel.com). 176 rooms, from $275 to $375; suites start at $425.

HOTEL GIRAFFE

A TOUCH OF EUROPE ON PARK AVENUE SOUTH

SERVICE: 7 DÉCOR: 6 HIPNESS FACTOR: 5

PARK AVENUE SOUTH'S REBIRTH AS A restaurant row and premiere address wouldn't be complete without some high-priced beds to sleep in. Modeled on European hotels from the twenties and thirties, the Giraffe is outfitted with Juliet balconies and a lobby that doubles as a convivial breakfast space. The grand piano is played nightly—fortunately or unfortunately, depending on your taste. One 30-year-old London ad exec who camped out for two weeks describes the ground floor as "Egyptian with a touch of Italy and a sprinkle of Morocco," and praises the staff's pampering. "But most of the time they don't overhandle you. It's more like a home." A home, that is, with a rooftop garden complete with waterfall and view of the World Trade Center. While there's no formal business facility, type-A personalities can ask the staff to send faxes or e-mails for them, or, if equipped with laptops, use the high-speed Internet access in their rooms. Guests can create their own party scene by booking the penthouse with 26-foot ceilings and wraparound terrace ($2,500 per night) or opt for a table at chef Marc Murphy's neon-red Chinoiserie restaurant downstairs. Free day passes to Duomo, the private gym overlooking Madison Park, mean you might have to share your body ball with Puffy and Carmen Electra.

Guest profile: Corporate worker bees, families with Britney-loving teens in tow, plus Europeans on expense accounts.

The room: The roomy olive-and-burgundy quarters have a kind of cigar bar–meets–Pottery Barn feel, plush but practical. Granite bathrooms are fully stocked with Nutura products. Remote-control window shades are fun to play with, but if you've scored a room with sweeping Park Avenue views, from Grand Central to Union Square, you won't want to cover them up.

Service: Lacks city savvy. When we asked for a trendy eatery, they came back with the theme restaurant Jekyll & Hyde. For shopping, we were directed to the Manhattan Mall.

Insider info: Forgo the in-room Continental breakfast in favor of the lobby version with a larger menu and a chance to fiddle with the $15,000 cus-

THE MUSE

Stay Inspired.
Muse

Photographs by Brian Doben.

tom self-serve espresso machine.

365 Park Avenue South, at 26th Street (212-685-7700; www.hotelgiraffe.com). 73 rooms, from $325 to $475; suites start at $475.

THE MUSE

PART DIVINE INSPIRATION, PART MARRIOTT

SERVICE: **7** DÉCOR: **5** HIPNESS FACTOR: **3**

A BLACK-CLAD DOORMAN WITH A wireless headset bounds up to our cab. "Name?" he asks. Crossing the lobby, we get the first-name treatment several times. At the front desk, the clerks have been alerted to our arrival, and they too know our name. But minutes later, when we rush down to the lobby to retrieve a piece of forgotten luggage, we're met with blank stares: "Oh, we were wondering whose that was!" How soon they forget. A minor disappointment to be sure, but there wouldn't have been anything to get let down about if they hadn't made such a big deal about their "anticipatory service" in the first place. And this, it turns out, is the Muse's biggest flaw. By trying too hard to be a cool boutique hotel, it risks losing sight of its most appealing qualities. The rooms are immense by New York hotel standards: Our double room was a whopping 314 square feet, not counting the sprawling bathroom. And the location is ideal for business travelers and tourists alike. But the creativity shtick is borderline embarrassing. Playing off the theater-district location, the public areas are decorated with pictures of George Balanchine and Leonard Bernstein and the room key displays the hotel motto: "Stay inspired." The centerpiece of the lobby—a bewildering blend of cigar-bar paneling, classical marble flooring, and overstuffed dormitory furniture—is a backlit, barrel-vaulted-ceiling mural of the nine Muses. There's no bar scene to speak of, though there is a bar, a windowless vest pocket of a room tucked behind District, the new David Rockwell–designed pretheater restaurant.

Guest profile: Broadway buffs. Publishing and entertainment execs (BMG is right next door) powerful enough to sign off on their own expense accounts.

The room: The rooms are a sleepy mix of muted colors, Berber carpets, and marble baths. Their feather beds and duvets make the case that a good night's sleep can be the ultimate luxury. Philosophy bath products (cardamom soap, sea loofah) are high-grade; other amenities include high-speed Internet access and twice-daily maid service.

Service: When we called the concierge for much-needed Advil, a little after midnight, the phone just rang, no message. Repeated attempts over the next 30 minutes yielded the same result. Faxes were never received. But guests returning from the theater can raid the "Midnight Pantry."

LIBRARY HOTEL

Insider info: Rooms in the 11 line and the 15 line are the brightest; avoid the noisier ones on lower floors facing 46th Street.

130 West 46th Street (877-692-6873; www.musehotel.com). 200 rooms, from $295 to $410; suites start at $490.

MORGAN

STILL STYLING AFTER ALL THESE YEARS

SERVICE: **7** DÉCOR: **7** HIPNESS FACTOR: **7**

AS THE GRANDDADDY OF BOUTIQUE hotels (this was Ian Schrager's first venture back in 1984) the Morgan still draws its share of media machers and models. You won't find Royalton- or Hudson-esque mayhem, however; this hotel exudes a more serene vibe, with a candlelit lobby and almost-always-deserted common areas. But the crowd that'll make you wish you'd gone to the gym that morning is just through the door, at the hotel's ever-glam restaurant and bar Asia de Cuba. The basement-level Morgan Bar features a communal table, velveteen chairs, mirrors, and thirtysomething investment bankers, with the odd tourist. Upstairs on the fourth floor, the "living room" is a cozy sitting area that doubles as a conference center; you're invited to watch TV, check your e-mail, or curl up with an assortment of books and magazines.

Guest profile: Fashion editors and a few die-hard dot-commers; loyal Europeans who've been checking in since Reagan's heyday.

The room: While Andree Putman's whimsical designs are fun, and the Ultrasuede window seats and silk pillows are luxurious, everything is sized for a child or abnormally low to the ground—a common fun-house trick to make the room look bigger. Still, Schrager's precision is impressive, with matchbooks centered in ashtrays and pencils always pointing "nonaggressively" away from the guest.

Service: Room service arrived promptly, though a soggy Caesar salad and a plate of tasteless vegetarian Havana noodles proves that the food from Asia de Cuba does not travel well. The concierge was

Photographs by Evan Sklar.

informative and cheerful, offering to purchase theater tickets, make reservations at Tabla, or plan a SoHo exploration, but the cowardly front desk missed our wake-up call and then blamed it on a broken phone.

Insider info: Celebrity guests often request that the all-too-tempting mini-bar treats be removed from their room, though we suspect that they hold on to the L'Occitane candles and lotions.

237 Madison Avenue, at 35th Street (212-686-0300). 113 rooms, from $320 to $600; suites start at $350.

LIBRARY HOTEL

WRITING THE BOOK ON SERVICE

SERVICE: **9**   DÉCOR: **8**   HIPNESS FACTOR: **6**

When Laura Bush comes to visit, we know where she's going to check in. It's only fitting that a hotel smack in the middle of 41st Street's Library Way would have a bookish bent, but this one takes the association to the extreme. Each of the Library's ten guest-room floors is organized and decorated in accordance with the Dewey decimal system. Guests can plug in their laptops in the second-floor Reading Room, where breakfast is served in the morning and wine and cheese at cocktail hour. Bibliophiles can carry their tomes to the fourteenth-floor Poetry Garden, a greenhouse outfitted in wicker with a wraparound terrace, or the adjoining Writer's Den, complete with fireplace and large-screen TV. Room service is from nearby Salute! restaurant until mid-February, when Bottega di Vino starts serving on the ground floor. A private business alcove is open 24-7. Passes are available to New York Sports on 41st Street and Third Avenue.

Guest profile: Eddie Bauer set who've left the children at home, plus fashion-industry types and publishing execs pounding on IBM Think Pads.

The room: Arriving at 1100.006, the Love room on the Philosophy floor, we were at once relieved (and yet curiously disappointed) to find that its walls are not awash in red and there's no vibrating heart-shaped bed. The only evidence of the randy theme is in a framed shot of Greta Garbo lip-locking John Gilbert (the New Media room has a photo of Steve Jobs and Bill Gates—not kissing) and, of course, the books, which include *16 Ways to Love Your Lover* and *Your Wife Is Not Your Momma.* The palette is so-called sage and banana, with an Asian touch in the form of a Japanese shadow-box window in the bathroom, a jade bonsai on the desk, and a Tibetan pattern on the bedspread. Except for west-facing rooms that get a sliver of the real public library's literary lions, most have a view of late-night desk jockeys and cleaning crews.

Service: When we called for a videotape of *North by Northwest,* there was a knock on the door as soon as we put the phone down. The concierge was well-versed in city activities and even offered to book a helicopter ride—hokey, but appealing all the same. For dinner he showed nonpartisan aplomb by recommending the Morgan's Asia de Cuba as well as SoHo's Quilty's and the Carnegie Deli for a pastrami sandwich.

Insider info: Requests for a particular themed room, though not guaranteed, are usually granted. (Neil Armstrong stayed in the Astronomy quarters.) The Love room is the only one in the place with a terrace, yet the Erotic Literature room gets the most traffic. Pocketing books is not technically permitted, but it turns out they replace them with shipments from the Strand each week, so don't let it bother you.

299 Madison Avenue, at 41st Street (212-983-4500; www.libraryhotel.com). 60 rooms, from $265 to $375; suites start at $375.

STAYING POWER REDISCOVERING THE UNFADED GLORY OF THE CITY'S CLASSIC HOTELS.

Though the new boutique hotels tend to grab all the attention, don't underestimate the enduring draw of the city's classic luxury palaces. Though you won't find doormen dressed as Men in Black, these survivors have outwitted, outlasted, and outplayed their competitors for generations. Herewith, a highly selective guide to the best of the living legends.

BEST STANDARD ROOM

The Peninsula's 241 rooms marry plush design with twenty-first-century technology. Our favorite standard is Room 904, whose Art Deco furnishings are matched with a formidable array of high-tech bells and whistles, including a bedside panel that allows you to control everything from the room temperature to the stereo. *(The Peninsula, 700 Fifth Avenue, at 55th Street; 212-956-2888. Rooms start at $399.)*

RUNNER-UP: **The Four Seasons'** Room 2011. Weighing in at 600 square feet, it offers leather chairs, silk curtains, a walk-in closet, and stunning views. *(The Four Seasons, 57 East 57th Street; 212-758-5700. Standard rooms start at $495.)*

BEST SUITE

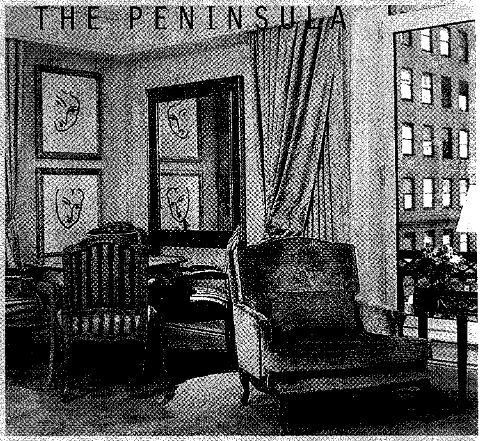
If Eloise ever grew up (God forbid!), she'd undoubtedly seek a little calm at **The Lowell**. Opened in 1928, it has only 47 suites and 21 standards. In the two-bedroom Hollywood Suite, complete with a video library and stylish Art Deco furnishings, the only evidence that you're not appearing in *The Thin Man* is the 41-inch-screen television. Designed for Madonna, the Gym Suite has its own workout room. But the prettiest room (our favorite) is the Garden Suite, an ode to English country-house décor, with the requisite chintz, a stenciled bedroom ceiling, two flower-filled terraces, and a working fireplace. *(The Lowell, 28 East 63rd Street; 212-838-1400. Rooms start at $395.)*

RUNNER-UP: Princess Diana loved **The Carlyle**'s gracious suites, particularly 2701, with its views of the park and beyond. Jersey never looked so good. *(The Carlyle, Madison Avenue at 76th Street; 212-744-1600. Suites start at $3,000.)*

BEST SPLURGE

The world's first hotel-within-a-hotel, the **Waldorf Towers**, has been a home away from home for every president since Herbert Hoover. Marilyn Monroe, and Jackie Kennedy spent their honeymoons here. Today it's the Gotham residence for Ted Turner, Billy Crystal, and Imelda Marcos. Every suite is unique, like 35H, where President Lyndon B. Johnson re-

THE PENINSULA



THE ROGER WILLIAMS MODERNIST MECCA ON MAD. AVE.

SERVICE: 9 DÉCOR: 8 HIPNESS FACTOR: 4

BEFORE WE COULD EVEN THROW OUR coats on the wood-framed club chair, the front desk called to ask if we needed a wake-up call. Such pampering made holing up in the somewhat nightlife-free zone of Madison Square Park worthwhile. Three years ago, the Boutique Hotel Group snapped up a down-at-the-heels residential hotel and enlisted the skills of famed architect Rafael Viñoly to perform a makeover. The glass-walled, double-height lobby is now a shrine to Modernism. An overhanging balcony houses a breakfast room with international magazines and newspapers. Guests have use of the modest business center as well as the hotel's own fitness facilities or, for $10, the neighborhood New York Sports Club.

THE ROGER WILLIAMS

Guest profile: White-blonde Brits and Scandinavians who all must have read the same guidebook. I-bankers from Park Avenue South and fashion girls in Jimmy Choo heels who like the quick commute to garment-district showrooms.

The rooms: Scandinavian austerity seems to be the theme. The blond wood furniture was custom-designed by Viñoly. Thoughtful flourishes like a porthole mirror and the wooden grate that covers the bottom of the shower make what could be a simple hotel feel superior. The rosemary-mint Aveda shampoo is a keeper. Toothbrushes, Q-tips, and razors are available free of charge (why isn't that always the case?). The walls could use a little more insulation, however. Hearing the guest next door watch three hours of *Titanic* was enough to warrant a room change.

Service: Room service is available from Mad 28 across the street Monday to Saturday, but the lack of an in-house bar or restaurant is a significant sore point. The hotel's fringe location makes the concierge all the more important, and this one came through. Every room has a thick service directory, and the front desk was ready with suggestions for all corners of Manhattan, from Nobu in TriBeCa to Lower Fifth's Mesa Grill to the Upper East's Mezzaluna.

Insider info: Fourteen residents from the hotel's former incarnation still call it home. A few rooms on the tenth and fourteenth floors, as well as the penthouse suite, have wraparound terraces.

131 Madison Avenue (212-448-7000; www.rogerwilliamshotel.com) 187 rooms, from $265 to $580; suites start at $405.

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ceived Pope John Paul VI in 1969, or the two-bedroom Royal Suite, designed for Queen Elizabeth II on her 1957 visit; it has four twinkling chandeliers, a living room that can accommodate 100, a dining room and full kitchen, and a mix of Regency and Louis XIV décor. It can be yours for $2,500. *(The Waldorf-Astoria, 301 Park Avenue, at 50th Street; 212-355-3000 or 800-925-3673. Tower suites start at $689.)*

Runner-up: The three-story penthouse suite at the New York **Palace**. *(The New York Palace, 455 Madison Avenue, at 50th Street; 212-888-7000. Penthouse is $10,000 per night.)*

BEST VALUE

A room at the **Algonquin** may not have grand furnishings or enough floor space for your morning Pilates routine, but you can't beat the price or the history. The named suites are the best value, including the James Thurber, hung with some of his original letters, illustrations, and photos. *(The Algonquin, 59 West 44th Street; 212-840-6800. Standard rooms start at $199; suites start at $369.)*

Runner-up: Suite 1609 at **The Sherry-Netherland** is furnished in Empire and Art Deco; has a decorative fireplace, chinoiserie lamps, and a full kitchen; and you get the same views as at the Plaza without the maddening crowd. *(The Sherry-Netherland, 781 Fifth Avenue, at 59th Street; 212-355-2800 or 800-247-4377. Standard rooms begin at $345; suites start at $595.)*

BEST VIEWS

Catherine Zeta-Jones and Michael Douglas chose **The Plaza**'s corner Astor Suite as their honeymoon nest, no doubt because of the iconic snapshot of Central Park and Fifth Avenue framed through its windows. *(The Plaza, Fifth Avenue at Central Park South; 212-PL9-3000 or 800-441-1414. The Astor Suite costs $3,000 a night.)*

Runner-up: The most popular room at **The Four Seasons** is Suite 4012, with breathtaking vistas that take in Central Park and all of upper Manhattan.

BEST AMENITIES

Many people stay at **The St. Regis** for the room service from the four-star Lespinasse. **The Plaza** offers an in-room cyberconcierge, which can make reservations, purchase theater tickets, and create detailed maps. **The Four Seasons** provides complimentary car service within two miles of the hotel, a business center so stocked you could run a country from it, and a pet program, so that Spot has his very own bowl and pillow. *(The St. Regis, 2 East 55th Street; 212-753-4500. Rooms start at $590.)*

BEST FAMILY HOTEL

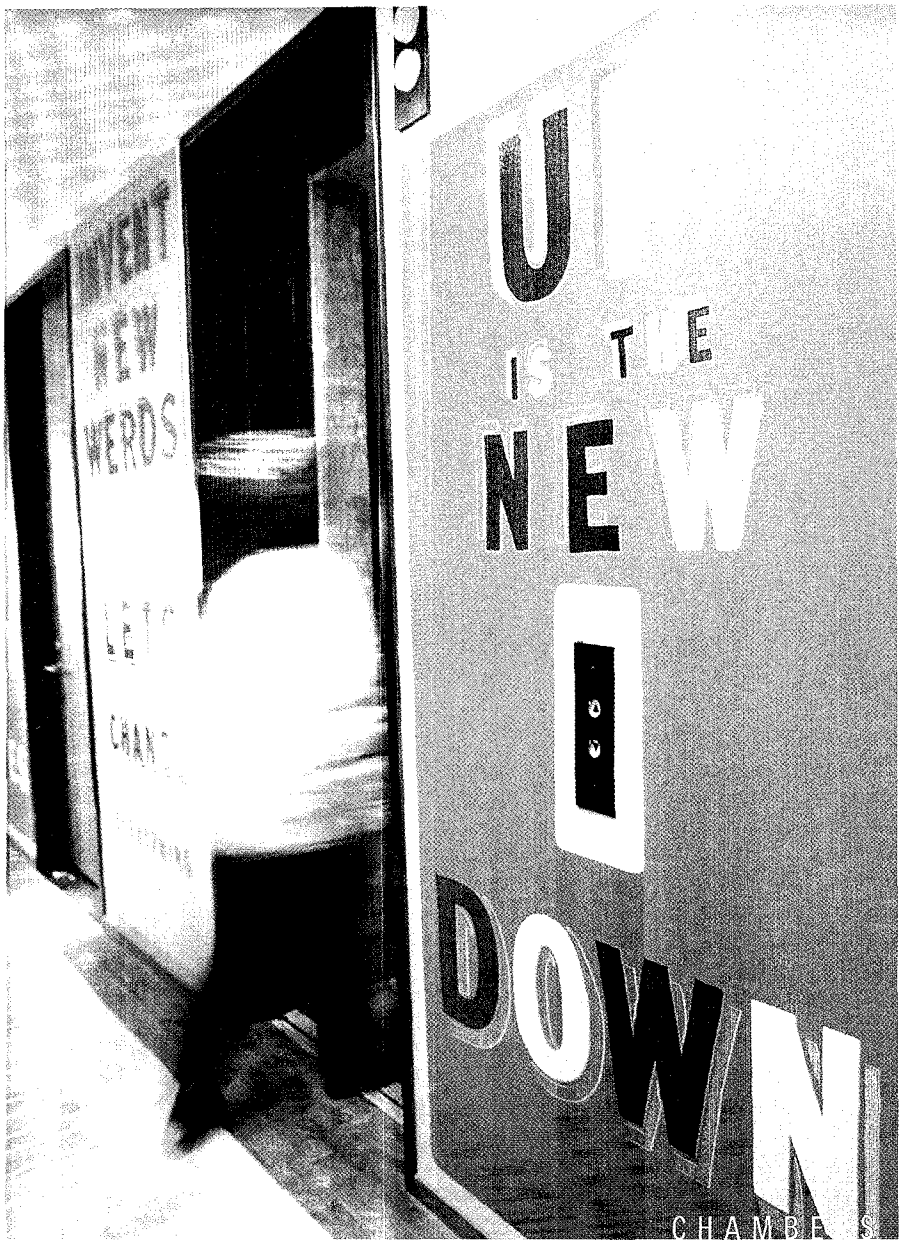
With 30 percent of its business made up of families, **The Plaza** smartly offers the Young Plaza Ambassadors program. Kids 6 to 18 enjoy a range of amenities such as a tour of Atlantic Records, a live taping of *The Early Show*, etiquette and cooking classes, and discounts at Bloomingdale's and other stores.

BEST PLACE FOR TEA

With its domed ceiling, *faux*-white-marble staircase, and floor-to-ceiling trompe l'oeil murals depicting mythological figures, two of whom are portrayed by Jackie Kennedy and Erik Estrada, the Rotunda at **The Pierre** is the ultimate oasis for a classic English tea. *(The Pierre, Fifth Avenue at 61st Street; 212-838-8000. Rooms start at $425.)*

TANYA WENMAN STEEL

Photograph: top, by Carlos Emilio; bottom, Evan Sklar.



Photograph by Carlos Emilio.

THE TIME

TIMES SQUARE IN LIVING COLOR

SERVICE: 8 DÉCOR: 7 HIPNESS FACTOR: 6

WHILE SOME MAY ARGUE THAT an overdose of primary colors gives this hotel a Playskoolesque décor, no one can deny that excellent service, moderate-size rooms, and a central location are well worth $229 a night. From the moment you step into the lobby's glass elevator, there's a feeling of constant movement and enough energy to light up one of the Jumbotron billboards outside in Times Square. The rooms are fully loaded with Web TVs, fax machines, and electronic do-not-disturb signs that toggle between green and red with the flick of a switch; mini-TVs are stationed outside each elevator to minimize boredom while you wait for your ride. A well-equipped fitness center on the fourth floor offered shiny new machines clustered under a giant flat-screen TV. Coco Pazzo Teatro, the hotel's new restaurant, opens this month.

Guest profile: Theater-bound suburbanites mingle with budget-minded business travelers wheeling their overhead luggage.

The room: Designed by Adam Tihany, the rooms are drenched in either red, blue, or yellow. We stayed in a "yellow room," which meant a lemon-yellow comforter and matching headboard, yellow postcards, yellow jellybeans, honey-lemon soother tea, and a small vial of Yellow scent. A nice feature is that music is playing (and lights are switched on) when you enter your room.

Service: Requests were met immediately and without fuss, and, at checkout, the front-desk clerk asked if she could store our luggage for the day. The official concierge was unavailable at 8 P.M. and at 8 A.M., but the front-desk clerk managed to score us a hard-to-come-by 9:30 reservation at Babbo for the next night.

Insider info: Call ahead and request that your favorite tunes be playing when you check into your room.

224 West 49th Street (212-246-5252; www.thetimeny.com). 193 rooms, from $229 to $699; suites start at $299.

COMING ATTRACTIONS

CHAMBERS

ENVISIONED AS "THE TOWNHOUSE OF A private collector," the Chambers hotel on West 56th Street, which is set to open by March 1, is crammed with more than 500 works of art. The hallways on each of the fourteen floors have their own full-scale installations commissioned from luminaries like painter James Siena and film director John Waters. During a hard-hat tour, we were surprised to find that what appeared to be signs of ongoing construction (distressed plaster walls, visible plywood seams on the ceiling, dangling sprinkler pipes) were actually design elements, intended to conjure up an artist's loft—and bolster the hotel's built-in premise that the new downtown is uptown. If this hotel strikes out, it won't be for lack of star players: It's being financed by the owners of the Mercer, the designer is David Rockwell, and Town, the lobby restaurant, will be run by Geoffrey Zakarian, formerly chef at Patroon and 44.

Expected guest profile: Out-of-town shoppers who don't like to be further than spitting distance from the Fendi flagship; art aficionados.

The room: The desk is a sheet of glass laid atop two leather-bound sawhorses. Windows are almost floor-to-ceiling. Light fixtures are industrial brushed aluminum. Glassed-in showers in every room: Some have a hand-tiled soaking tub fit for a Roman emperor—or several starving artists. Bumble and Bumble bath products.

Service: Selling a downtown vibe at Four Seasons prices means going the distance on luxury extras. Guest phones have a direct-dial line to an Henri Bendel personal shopper who can bring merch to the room for private perusals.

Insider info: The twelfth-floor duplex suite's terrace offers a stunning river-to-river skyline. In the doubles category, corner rooms have the best views.

15 West 56th Street (212-974-5656; www.chambers-ahotel.com). 77 rooms, from $375 to $1,500; suites start at $800.

60 THOMPSON

TRANSFORMING AN OLD GARAGE INTO a functioning stack of bedrooms has taken longer than anyone imagined. By February 1, however, guests will be able to rest their heads on the hotel's crisp Frette sheets. Architect Stephen Jacobs (the Library; Hotel Giraffe—we're noticing a pattern here) has fashioned a front courtyard filled with white birches. As guests enter the lobby, they'll be greeted by a staff turned out in navy uniforms by eighties godfather Nino Cerutti. The reception area will be on the second floor, adjacent to a lounge and bar with an asymmetrical marble fireplace. This is the first hotel interior by Thomas O'Brien of the famed design firm Aero Studios. Thom, the new restaurant from Jean Marc Houmard and Michael Callahan of Indochine and Bond Street, will serve—surprise!—Asian-American fare. The duplex penthouse loft with a four-poster king bed and two private garden decks is the hotel's crown jewel.

Expected guest profile: West Coasters, Virgin Atlantic frequent fliers, deep-pocketed Wall Streeters.

The rooms: Each room is assigned one of three earth tones (inspired by a mosaic unearthed in Pompeii, no less), from a brown to a khaki to a rich burgundy. The platform bed with a full-wall leather headboard is the focal point. Desks are passed over in favor of wood tables with skinny chrome legs. All have the so-called Thompson Chair, based on an English Deco chaise O'Brien found in London three years ago. Expansive marble bathrooms will be equipped with Philosophy products.

Insider info: A few rooms from the fifth to the ninth floors are available before the official opening date.

60 Thompson Street (212-431-0400; www.60Thompson.com). 100 rooms, from $370 to $625; penthouse price available upon request.

THE BRYANT PARK

TOWERING ABOVE BRYANT PARK, THE landmarked American Radiator Building immortalized by Georgia O'Keeffe will be reborn this month as a boutique hotel that will no doubt poach some regulars from the St. Regis and the Four Seasons. The spare modern furnishings were custom-designed by the hotel's architect, David Chipperfield. The lobby bar, which looks out onto the park, dominates the ground floor, and the front desk is tucked off to the side. If it seems like an afterthought, it's because guests are escorted directly to their rooms and checked in while they unpack. (Celebrities take note!) Next to the hotel's gym are two spa "suites" for post-workout rubdowns, scrubs, and soaks. The requisite high-wattage restaurant, Ilo, will be run by star chef Rick Laakkonen. The 70-seat private theater will be rented out for movie premieres. And guests can knock back some single malts at the cellar bar.

Expected guest profile: Media moguls, creative directors, and fashion titans. Don't bother trying to get a room during the tent shows.

The room: If the fresh flowers, Tibetan rugs, and cashmere blankets fail to impress, the fact that a 24-hour butler who mans a full pantry on each floor should. Need a drink? A hot bath? Foie gras sandwich? Just ring for Jeeves. Travertine marble baths with separate tubs and showers are stocked with Molton Brown bath gels.

Insider info: A few west-facing rooms have prime views of the Empire State Building.

40 West 40th Street (212-869-0100; www.bryantparkhotel.com). 77 rooms, from $575 to $975; suites start at $6,000.

THANKS FOR THE MEMORIES: We don't know how this stuff got in our bag, but these hotels are filled with logo-covered amenities, not all of them nailed down: From bathrobes and "Intimacy Kits" (i.e., a pack of condoms) to the complete works of Shakespeare, art supplies, and even a pet goldfish.

W
philosophy
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TRIBECA GRAND HOTEL
THE BRYANT PARK
dylan
60 Thompson

Photograph by Joe Scafuro

ILY NEWS
NEW YORK POST
DAILY NE

Morning Star

While Matt and Katie grip and grin, NY1's Pat Kiernan is winking at the weather and smirking at the dailies. Meet the media junkies' morning addiction. **By Sarah Bernard**

IT'S 4:13 A.M., AND CURLICUES OF SMOKE are wafting through the cobalt-blue set of NY1. A bleary-eyed technician pops out of the control room in a panic, then realizes that Pat Kiernan, the cherub-faced morning anchor, has plugged in a skillet at his anchor desk to cook the early-shift French toast. "Hold on, I have to flip!" Kiernan shouts, scooping up an egg-drenched slice with a spatula moments before he's supposed to read a segment on a Queens bank robber. "Is 30 seconds enough to put on two more?"

The breakfasts—sometimes pancakes, sometimes Canadian bacon—began a few months back as atonement after Kiernan overslept two days in a row. "I've now implemented the three-alarm system," he confesses. "And I put one of the alarms across the room."

At 32, Kiernan has been compared to Matt Lauer—even a young Peter Jennings. But while other morning hosts smilingly trade quips with sidekicks and portly weathermen, Kiernan plows through the news solo with a deadpan delivery that suggests he's no happier about rising before dawn than any of his viewers. Like Letterman or MTV's Kurt Loder, he nods to the conventions of his format—dutifully giving the weather every ten minutes, introducing the "Rail and Road Report"—but with a subtly sardonic edge that has made him a media-junkie morning addiction. At a recent early-bird dinner at Blue Ribbon Bakery, he was mobbed like a rock star. "Sorry. Excuse me. I have to interrupt. My wife and I *love* you!" kvelled a magazine publisher who reached across Kiernan's Reuben to offer his card.

Most of the accolades stem from "In the Papers," a summary of the dailies that uses Kiernan's light touch to full effect. Reading a "Page Six" item doubting the difficulty of magician David Blaine's ice-capades, he clutched a frozen can of soda for the entire eight-minute segment. When a New York *Times* caption described the conditions in police precincts as "Dickensian," he questioned whether an officer actually used those words. "I was trying to draw out," he says, "how the person who writes the article is not the same person who does the captions." He got e-mails demanding his resignation—and cheerfully shared them on air the next morning.

Despite the perpetual jet lag, the sunrise shift is the only one Kiernan wants. "At Channel 4, it's the Chuck Scarborough hour," he explains. "On 7, it's Bill Beutel's. At NY1, it's the 4 A.M." In fact, according to the latest Nielsen survey, from 7 to 9 A.M. in the coveted demographic of 25-to-54-year-olds within the five boroughs, NY1 is second only to "The Monster," as Kiernan refers to the *Today* show, beating out ABC, CBS, and Fox. Since NY1 launched in 1992, "we've become a habit for a lot of people a lot faster than anybody thought we would," says Steve Paulus, the station's general manager. Despite its growing influence, though, the station is still run on a shoestring: Beat reporters double as videographers, and anchors hold self-serve TelePrompTers below camera level to scroll through scripts. "When there's more than one anchor, it's hard," Kiernan offers. "You have to fight over who drives."

After finishing an item on a hospital "embryo mix-up," Kiernan heads for the snack-room couch and watches himself read the weather on a ceiling-mounted monitor. (Ninety percent of the programming—even Kiernan—is taped.) He jokes that growing up in Canada, he was all but attached to a tape recorder and microphone. "My biggest thrill was meeting Howard Langdale, the morning man from the AM station in Calgary," he says. "He was doing a live commercial at the Boutique of Leathers." At the behest of his parents (Al, an oil executive, and Carol, a retired teacher), he put down the mike to study business at the University of Alberta, but he gravitated toward the campus radio station, then local TV in Edmonton. In 1996, he sent a tape to the now-defunct Time Warner Full Service Network in New York. "I was in the basement going blind watching thousands of them," says former FSN news director George Kindel. "Suddenly, there's Pat doing a consumer-reports segment, and this fly is flying around. You could see the damn fly landing on him. I've seen very experienced people get flustered when something like that happens, but he handled it with such humor and ease. If I were watching it live in Edmonton, I would have said, 'You know what? This guy, he owns us.' "

Kiernan snagged the anchor gig, only to see the plug get pulled five months later. Two weeks before the end, NY1 hired him to do its "*Fortune* Business Report." And when the daytime anchor phoned in sick a half-hour before her call time the following summer, Kiernan "won himself the job that day," says Jay Lieberman, his former executive producer.

Though Kiernan keeps a low social profile—he says he prefers frying up Shake 'N Bake chicken fingers for Dawn, his wife of six years—he's careful to keep his visibility up. By 4:05 A.M., he's standing in front of a vanity mirror at NY1, applying M·A·C concealer. "My main agenda is to make sure I don't shine," he explains. "Someone said I might want to use lip liner. But I'm not going there." After finishing NY1 at 10 A.M., he crashes until 2, then gets afternoon face time on CNNfn's *Street Sweep* and ROB-TV, a Canadian business station, and sleeps from 11 P.M. to 3:15 A.M.

It's no secret that Kiernan is network-ready. "He'll get snapped up within a year," says a colleague. "Pat has the opportunity to be one of the first integrated-media—I don't want to call them anchors," says Kindel. "More like guides. In the new AOL Time Warner universe, the guy who, whatever screen you're looking at, pops up, tells you where things are, what's new since the last time you popped him up. I don't see someone like Rather functioning in that realm."

By 5:45 A.M., Kiernan is back in his seat, shoes off, to tape the "New York Minute," a top-of-the-hour fast-talking roundup of headline stories. As the producer cues the music, a computer crashes; Kiernan will have to go live, but until then he turns back to his skillet. "The International House of Pat!" yells a voice from the control room. "That's right," says Craig Morancie, the executive producer. "Peter Jennings doesn't cook his staff French toast." ■

Photographed by Melanie Dunea

Hillary's Female Trouble

Team Hillary figured that women would be Mrs. Clinton's most ardent supporters. Wrong. Michael Tomasky reports on the backstage drama as her advisers battled over the strategy–and finally turned naysayers into supporters.

Like a few million of her fellow Americans, Hillary Clinton watched *Meet the Press* on the morning of Sunday, January 3, 1999. The main topic of discussion was her husband's impeachment trial, just about to get under way in the Senate. But after dispensing with that subject, moderator Tim Russert brought out Gail Sheehy and David Maraniss, two of the punditocracy's inveterate Hillary watchers, to speculate on her future. Russert told them that New Jersey Democratic senator Robert Torricelli had just told him, off-air, that he believed Hillary Clinton would move to New York and run for the Senate. Sheehy and Maraniss agreed that this would not surprise them. • Harold Ickes was watching that morning, too. He had known the Clintons intimately since the early seventies. When various partisan fires started crackling during Bill Clinton's first term, the president brought Ickes in as the deputy chief of staff to tamp them down. The reward for his efforts was to be summarily cast out of the White House after the 1996 election. Ickes managed to keep his real feelings to himself and his relationship with Hillary, at least, intact. • When his phone rang that Sunday morning, he picked it up and heard Hillary

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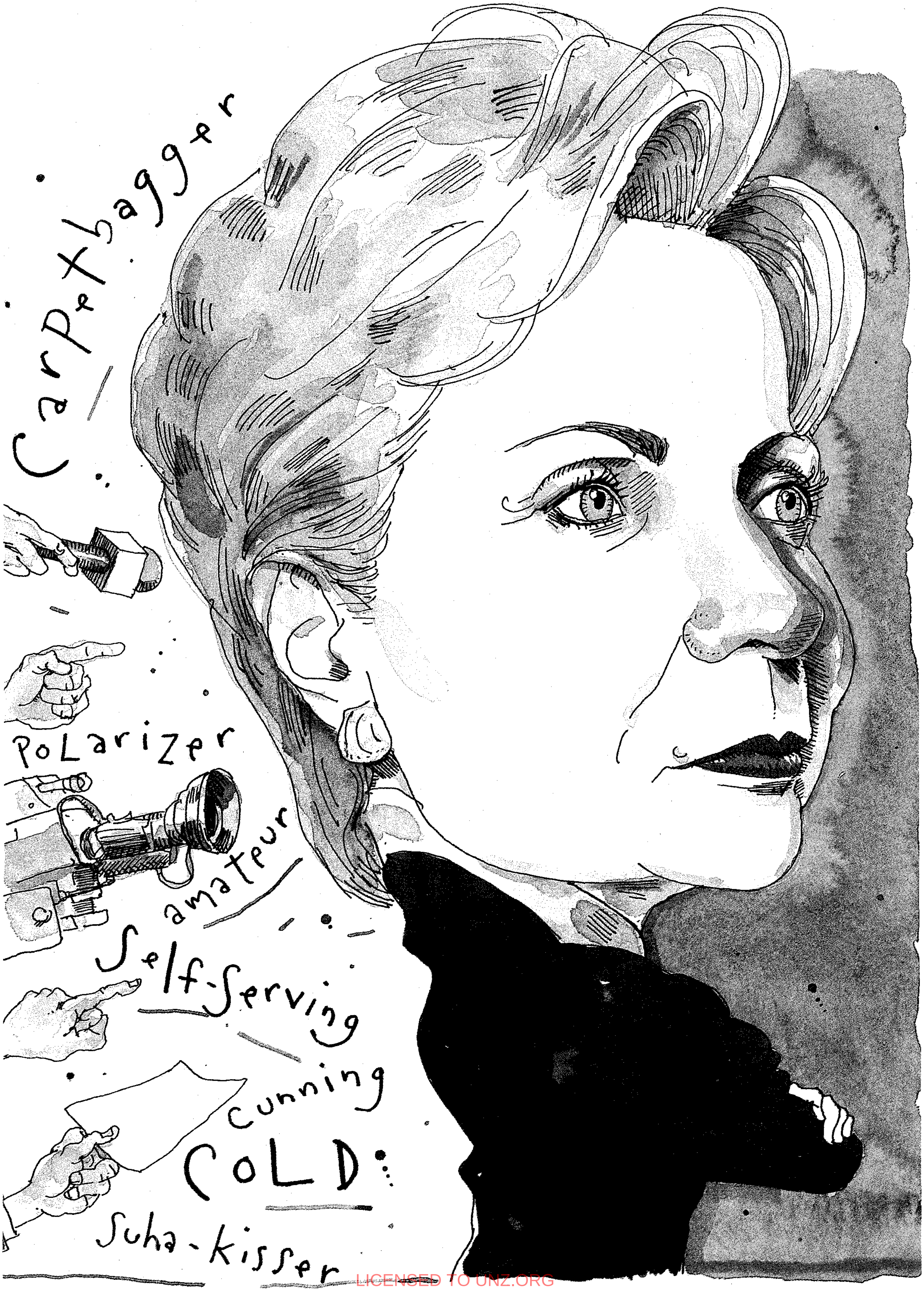
Adapted from Hillary's Turn, *by Michael Tomasky (The Free Press), in bookstores February 6.*

ILLUSTRATED BY JOE CIARDIELLO


Carpetbagger
Polarizer
amateur
Self-Serving
Cunning
COLD
Suha-kisser

Clinton's voice on the other end. "Well, did you see that?" she asked. He had. She wondered what he thought. "Well, Hillary," he told her, "if you don't want to do this, don't mouse around with it. Issue a Shermanesque statement, and that'll be the end of it." But he heard something from the other end of the phone that he hadn't expected: "She said, 'Well, that's not where I am with this.' "

SO IT BEGAN. AT THAT POINT, WITH her candidacy just a notion, New York Democrats were overjoyed at the prospect of their celebrity candidate. In a few months' time, though, their optimism would be severely tested. As Hillary bungled her way from one misstep to another during 1999—the infamous *Talk* magazine interview, where she seemed to make excuses for her husband's philandering; the kiss she planted on Suha Arafat's cheek—New Yorkers in general were less than enchanted with her candidacy, and New York Democrats began to wonder just what they'd gotten themselves into.

Perhaps no other group of voters' resistance to Hillary was as intense, or as surprising, as that of women. That resistance boiled down, primarily, to women's views of her marriage: why she didn't leave him, or why she never managed, at the very least, to criticize his behavior. Outside of the *Talk* interview, she resolutely refused to discuss it. Her opacity was exasperating to reporters, and it was something that many voters, women in particular, found infuriating.

Eva Moskowitz, the Democratic city councilwoman who represents the Upper East Side, says she began noticing the phenomenon in the fall of 1999, when she was running for the council. At a supermarket on First Avenue, she got into a conversation with a woman who praised Moskowitz's work on education and other Hillary-ish issues. "We had this very nice conversation," Moskowitz recalls. "Then she said, 'By the way, you don't support Hillary Clinton, do you?' 'Well, yes, I do.' And she launched into this incredible tirade about Hillary. And this was a woman who cared about education and uninsured children and all these issues on which Hillary has been a leader."

Such tirades were common around Manhattan at the time. What Moskowitz had learned along the campaign trail the previous October, the press finally discovered in January: Hillary had a problem with women. She led Rudy Giuliani among women in polls, because black women, like black voters generally, backed her ten or twelve to one. But among white women, she trailed Giuliani, according to one January survey, by seventeen percentage points.

The "woman problem" was actually several different problems. Republican women hated Hillary, as you'd expect. Elderly women, the campaign's private polls showed, were especially skeptical of her; she represented an idea of womanhood well outside their frame of reference. Suburban women tended to find her cold and unfeminine.

But by far the most striking detractors were white, professional, baby-boomer women. They were her most logical base constituency, the natural and reliable launching pad for any woman seeking statewide office. Yet they wanted no part of her, and to ask one why was to risk spending the next twenty minutes on the receiving end of a Gatling-gun stream-of-consciousness rant.

What didn't they like about her? "They just didn't like her," says City Councilwoman Ronnie Eldridge, who represents the Upper West Side. "I felt, from what these women did say, that there was just this sense of entitlement that they wanted to reject," she says. "It was like, 'Enough of this already.' "

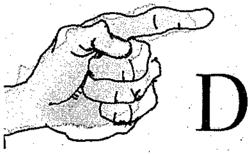
Enough of what, exactly, was hard to say. There was Eldridge's Entitlement Theory: the suspicion that Hillary took the support of professional white women for granted. Harold Ickes was partial to the Enabler Theory—that women were furious with Hillary because she had abetted Bill's philandering and participated in a marriage that didn't advance feminist ideals. Others in the campaign believed that elite women were jealous of Hillary and felt, as they watched her deal clumsily with her marriage and the various allegations that arose against her, that they could have occupied that place with more aplomb.

Ellen Chesler leaned toward the theory that professional women believed all of Hillary's power derived from her marriage. Chesler was chief of staff in the late seventies to Carol Bellamy, the first woman elected to citywide office in New York City. Chesler, who had worked for Hillary during the 1992 campaign, believes that elite women "had only seen the derivative aspects of her power" and felt that Hillary hadn't earned anything on her own. "Many women who hadn't had it both ways," Chesler says, "who gave up either career or family, were confused or resentful of the fact that Hillary did have it both ways. I think as First Lady maybe she didn't fully understand that."

All these notions represented aspects of an attitude toward the Clintons that is peculiar to baby-boomers and that produced an animosity toward her that was in some ways even more impassioned than the hatred of her by people on the right. It's an attitude that stems from the fact that Hillary was the first professional woman, the first woman like these elite women who were now so hostile to her candidacy, to become First Lady. These women never cared very much about what Nancy Reagan or Barbara Bush did; they were as remote from the experience of New York City women as Anita Bryant.

But Hillary was supposed to be theirs. So they paid more attention, and they expected more of her. She was supposed to represent their generation and their mores, which were not their mothers'. Hillary's track record along these lines was decidedly mixed, and many boomer women saw Hillary as a failure on her own terms, as complicit in her husband's personal failings and complicit, therefore, in tarring the good name of the whole generation. It may be that many of these women, as the novelist Mary Gordon told me in January, saw in Hillary someone who "forces us to understand the contradictions of our own generation." That was the view of a boomer and avid Hillary supporter. Less generous interpretations would emphasize, as one feminist did to me, that Hillary "never said, 'I can't condone what my husband has done.' " These interpretations were vastly different, but both were about Hillary's relationship to the cohort that fate had designated *her,* of all women, to lead. (It was interesting that younger women, free of baby-boomer women's expectations, supported her much more strongly in the campaign's polls. This prompted her pollster, Mark Penn, to quip: "If women don't know why to vote for Hillary Clinton, they should ask their daughters.")

Boomer women represented a small fraction of the vote but a potential disaster to the campaign. If her most logical constituency hated her, how could she possibly win over other voting blocs? "It



"I have the feeling," said one participan
DIFFER WITH HILLARY CLINTO

was a pretty hard wall of resistance," says one adviser. "This whole thing was like a transplant—you didn't know what kind of rejection you were going to face. And it was distressing to her. Having fought so long to dissociate her private life from her public life, and to establish a public track record on issues of importance to women, she was kind of hurt by it."

As to what to do about it, Hillary's campaign was stymied. Since it wasn't a strictly political problem, it didn't lend itself to the usual kinds of solutions. She was hesitant to try to impress these women by being too much the ardent feminist lest that repel other voters. And she was too guarded to confess her true emotions about her marriage or pretty much anything else, for that matter.

So she set about trying to address the problem in early 2000 through a dogged iteration of the issues and sketchy references to her résumé. She made these points in her speeches, in interviews, and, most crucially, to groups of women at private conclaves. Ann Lewis, the longtime White House aide, helped put these events together. Ellen Chesler was also active in this effort, as was Libby Moroff, a longtime aide to Ruth Messinger.

One such meeting, between Hillary and a select group of women, took place on March 13 at the offices of the powerful Manhattan law firm of Skadden, Arps, Slate, Meagher & Flom. It brought together around a hundred women to meet with Hillary. Cheryl Mills, who won fame as a shrewd defense attorney for Bill Clinton during the Senate impeachment trial and who moved to New York after she left the administration, introduced Hillary to the group, and Hillary gave her spiel.

Eva Moskowitz remembers that Hillary called on her afterward for the first question. Moskowitz made a basically sympathetic comment about how the women in this room needed to find ways to go out and pass the good word along to their doubting sisters. "That was the *only* positive comment," Moskowitz says. "And this was a meeting of the so-called converted. But even at this meeting, one woman asked her how she could stay with him."

Chesler's recollection of the event is more upbeat. "She converted people," she says. The "woman problem" would persist far beyond the spring, though. And when it finally began to fade, it did so less because of anything Hillary did than because of two things that were done to her, one by Rick Lazio and the other by Tim Russert, at the first debate in September. But that was months away.

BABY-BOOMER WOMEN'S ENMITY toward Hillary may have been the most emotionally thorny aspect of the woman problem that the campaign faced. But another group mattered more in terms of sheer numbers. Suburban women too—housewives, mothers, second-income earners, single mothers, grandmothers—seemed to hate Hillary beyond all reason. Urban baby-boomer women may have felt Hillary failed them as a role model, but the campaign always hoped that they would ultimately vote for her (they couldn't vote Republican, and they couldn't not vote). Suburban women, however, were entirely capable of voting Republican or not voting. If Hillary didn't make some headway with them, they could decide the election.

Team Hillary knew why suburban women didn't like her: She was too pushy, she wasn't very womanly, she seemed to look down her nose at women who weren't hyperambitious professionals. But the campaign was deeply split over the basic question of how to confront Hillary's negatives. Everyone agreed that the campaign's chief argument to voters had to revolve around her positions on the issues. But on the question of how, or indeed whether, to deal with Hillary's negatives, the team quickly fell into two camps. Ellis Verdi, the New York ad executive whose DeVito-Verdi agency Hillary had recruited to give her ad campaign an edgy quality, wanted to meet them head-on. "The most effective advertising deals with the truth and doesn't disregard it," Verdi says. "You can take negative perceptions and either disprove them or reinterpret them as strengths." Harold Ickes agreed with him. Verdi made a series of ads that used some of the negative buzzwords about Hillary and tried to convert them into strengths, but they never aired.

Unlike Verdi and Ickes, media consultant Mandy Grunwald and pollster Mark Penn did not want to confront Hillary's negatives at all. Grunwald, who'd worked for the Clintons in the 1992 campaign and had remained close to Hillary, believed that addressing the negatives would accomplish little more than keeping them in play. "Throughout this campaign," Grunwald says, "there were people who said, 'You have to deal directly with the carpetbagger thing,' or 'You have to deal with your marriage.' But as much as people talk about all those things, it was our belief that if she would go out there and say, 'I know you're curious about why I stayed with my husband, and let me tell you all about that,' it would just be the last thing people would want."

Watching from the sidelines, Susan Thomases was deeply concerned about both the negative perceptions of Hillary *and* the campaign's lack of a message. Thomases felt it needed a more coherent message than the one it was offering. Thus began an internal drama that never made the papers but would occupy the campaign over the next four months.

Dwight Jewson was the man who would take center stage in that drama. Jewson is the head of a consulting firm called Strategic Frameworking, based outside Seattle. The firm's clients were mostly corporate, but Jewson had a political pedigree—in fact, he and Penn had worked on campaigns together. One of his areas of concentration over the years had been the emotional and psychological terrain of politics.

In March, Thomases made a secret overture to him on behalf of the Clinton campaign. Thomases wanted Jewson to do two things: conduct focus groups to determine Hillary's greatest weaknesses and strengths and, based on the results, develop a clear and credible message for the campaign. Jewson would take a particularly hard look at suburban women, considered a crucial swing voting bloc.

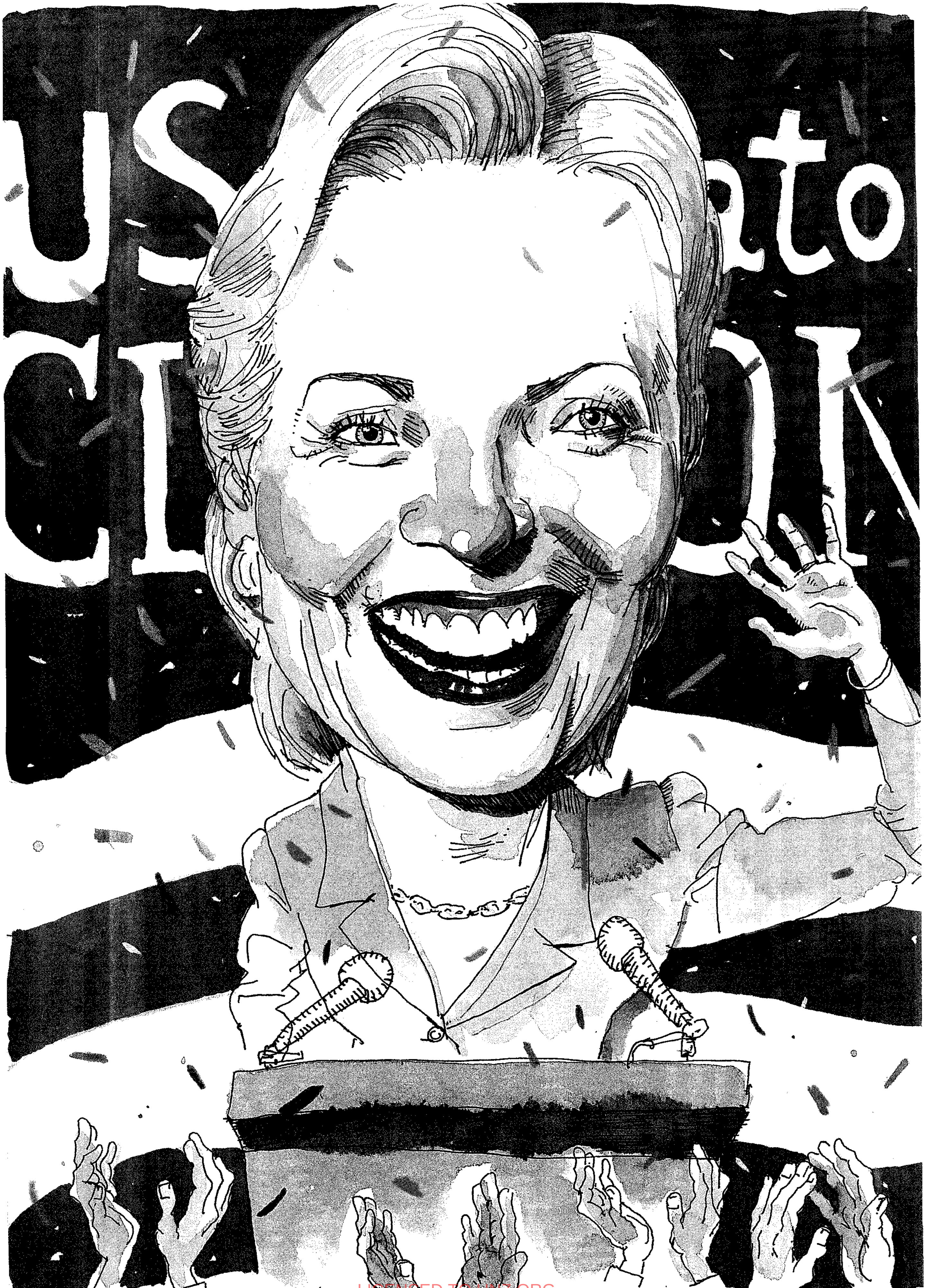
Jewson and his associate, Shira Nayman, conducted four suburban focus groups—two on Wednesday, June 21, and two more on Friday, June 23. I obtained audiotapes of the two June 23 sessions, held in Westchester, which consisted of two-hour interviews with ten suburban women. The First Lady herself was spared from hearing them. This was—if not for the campaign, then at least for her ego—a very good thing. Here are some of the things they said about her:

"She's smart, savvy, cold, pushy. Fights for what she wants, very focused. Backstabbing. Concentrates on winning no matter what. Determined this is her place. This is her spot in the sun now."

"Very controlling."

"Self-serving. She's very cunning, independent."

n the women's focus groups, "that **IF YOU**
he will nail you and squash you."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"She's cold."

"She doesn't represent me as a woman. . . . I'm upset at her for not taking a stand as a human being and a woman that she was publicly ridiculed."

"You get the sense that she doesn't think like a woman. She thinks like a man."

That's just the first twenty minutes. Later, Nayman asked the women to compare Hillary with a woman they knew. One woman, sure enough, said her mother-in-law: "She's self-centered, and I think Hillary is extremely self-centered. . . . She [mother-in-law] was always right . . . I have the feeling that that is how Hillary Clinton is also, that if you differ with Hillary Clinton, she will nail you and squash you."

This was an entirely different problem from Hillary's trouble with boomer women. Boomer women may have felt that Hillary had let them down as a role model; that in not leaving Bill, she had caved in to some ancient and oppressive ritual of womanhood. But for suburban women, Hillary had never been a role model. To these women, Hillary was a party to the disruption of some ancient and *valuable* ritual of womanhood. There was no way to please both groups. So matters stood in June, with Hillary still locked in a neck-and-neck race with Republican Rick Lazio, and still trailing among white women.

All this new information, and the strife it created inside the campaign, forced a reorganization that came to a head over the summer. Jewson was pushed out, and Penn and Grunwald gained control over the message. The campaign established a clearer hierarchy of command, created a war room to react quickly to negative news stories, and hired a few operatives with New York campaign experience.

And Hillary was simply a better candidate by now. Her endless appearances around the state were finally helping to establish a rationale for her candidacy. The rationale question had always dogged the campaign: Hillary couldn't articulate a compelling one in a sound bite, and even if she'd been able to, most New Yorkers wouldn't have believed it. But it was becoming clear by September that time was allowing her to develop one—by meeting with thousands of voters; by becoming an expert on every topic under the New York sun, no matter how parochial; and by persuading enough people that she actually cared about speeding the flow of traffic across the Peace Bridge in Buffalo or cleaning up the pollutants in Onondaga Lake. She'd always been a policy wonk; now she was virtually New York's caseworker. "It was a theory that she could get from celebrity to candidate, and that she could make that leap just through hard work, through doing," Mark Penn says.

But heading into the first debate, held September 13 in Buffalo, she was still in a statistical tie with Lazio in the polls, and behind among white women. As it happened, the problem Hillary couldn't quite address herself was addressed for her that night by two men, who put her back in sympathetic victim mode.

When Tim Russert, the moderator, asked Hillary if she regretted "misleading the American people" on her famous *Today* show appearance the week the Monica Lewinsky story broke, and when Lazio marched across the stage to her podium in an attempt to force her to sign a pledge banning soft money in the campaign, the dynamic of the race changed permanently. Most Americans believed that Hillary, at least early on, was being misled herself. And many people watching the debate, women in particular, found Lazio way too pushy. Mark Penn's private polling said the same thing—barely an hour after the debate ended, Penn says, "I was able to tell her it was a home run."

In fact, it was less a home run than a sort of quadruple intentional beaning that got her around the base path. Over the years, pundits had never tired of noting that Hillary's reputation always shot up when she was seen as the victim. On this night, both moderator and opponent combined to make Hillary more sympathetic than she had ever managed to make herself during the campaign. Women may have been maddened by Hillary's refusal to talk about her marriage. But if there was one thing they liked less, it was the image of two men trying to bully her. There would be other pivotal moments in the contest's final days, but in a broader sense, the advantage shifted toward Hillary that night and never shifted back.

IT ALMOST SHIFTED BACK, THOUGH, right at the end. On Thursday night, November 2, Mark Penn noticed a disturbing trend. He had been running nightly tracking polls for the previous few nights. Hillary's lead was six, seven, eight. Suddenly, on Thursday night, it was three. What was happening?

Penn and Grunwald were on the phone with Hillary until two in the morning. "What's happened?" she asked. "Is it the calls?" Hillary was referring to calls to voters the state GOP was making linking her to terrorism. But Penn examined his cross-tabulations, and it seemed that it wasn't the calls, and it wasn't even anything having to do with Israel. Once again, it was suburban women.

A week earlier, Lazio media consultant Mike Murphy had put up a sharp ad featuring two actresses, looking very suburban-housewife-ish, talking in a yard. They complained of Hillary's sense of entitlement, and the ad concluded with one saying of Lazio, "Sure, he's a scrappy guy. But hey, that's New York. I like that." The ads were working.

The next morning, Hillary asked if they should "go back to Eshoo." Anna Eshoo, a congresswoman from California, had long ago taped an ad criticizing Lazio for waffling on breast-cancer legislation. At several points, the campaign was ready to release the Eshoo ad, but each time, it was pulled. Now maybe its moment had come.

Adviser Ann Lewis recalled receiving an e-mail from Marie Kaplan, a breast-cancer survivor who'd worked on the issue and lived in Lazio's district. Hillary remembered meeting Kaplan not long before. "Well," Hillary asked, "why don't we just see if we can use Marie Kaplan in an ad?" Lewis called her. Within an hour, she was on a train heading into the city. Two hours later, the ad was in the can. The next day, it was on the air. "I'm no actress," Kaplan said in the ad, referring to Murphy's suburban housewives. "I have friends with questions about Hillary. I tell them, 'Get over it! I know her!' "

There were three more days of campaigning to go, but it essentially ended that night. That ad stopped the bleeding. Suburban women began to come back, and undecided voters—whom the conventional wisdom had pegged for Lazio—started breaking toward Hillary.

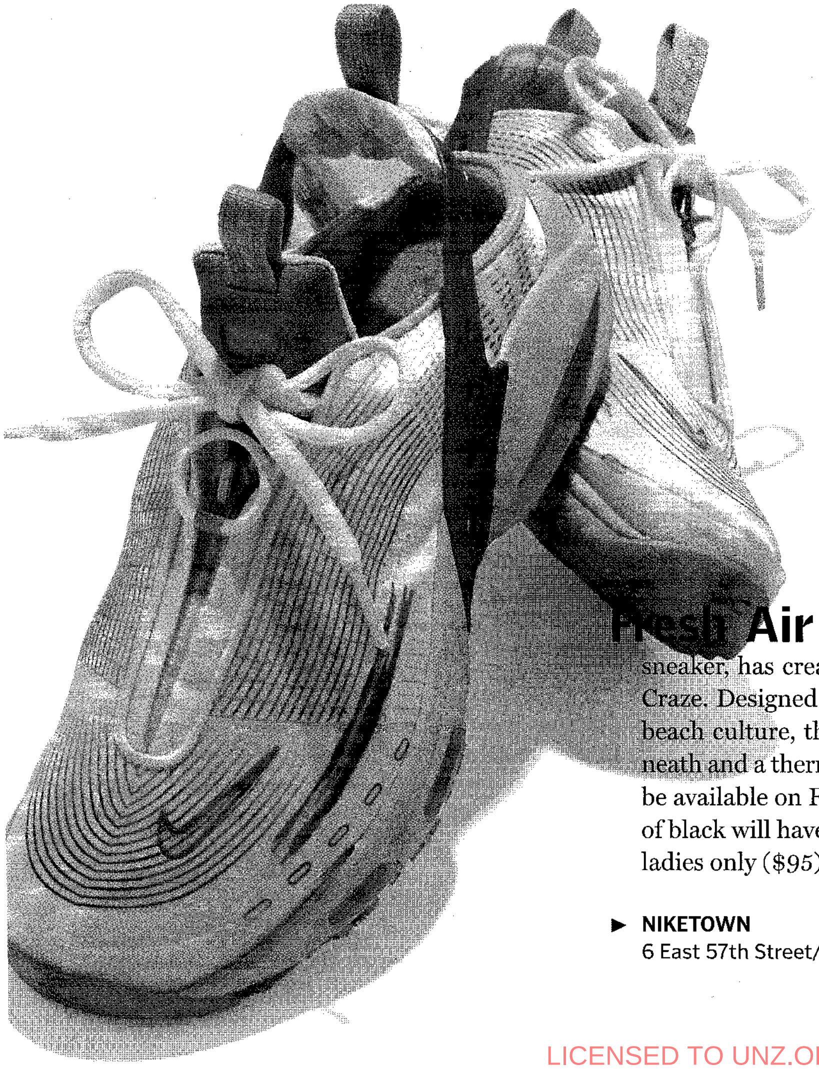
In the end, she won among women by more than twenty points. Urban baby-boomer women went for her in large numbers. She even carried Westchester County, home to the women who had concurred in June that if you crossed Hillary, she would "nail you and squash you." Penn and Grunwald's strategy turned out to be the right one. As her close advisers surely understood, Hillary wasn't capable of baring her soul to anyone. What she was capable of doing was learning the issues front to back, ignoring the media hurricane through which she strolled for sixteen months, and convincing enough New Yorkers that no matter how they felt about her personally, they had to take her seriously politically. She never really did "come clean" with women about her marriage. But she persuaded them to think about other things. And that's what winning campaigns do. ■

Best Bets

RIMA SUQI

Velvet Touches Basic bags are less blah when made with wonderful hand-painted fabrics, like these from a new collection by Neisha Crosland. "I like the caked-on look of the pigments on top of the velvet pile fabric," says the London-based designer. "It gives the bags a bit of texture." Crosland's line is made in England from fabrics she designed, which are baked to seal in the color ($395 each).

► **LANGUAGE**
238 Mulberry Street/212-431-5566



Fresh Air Nike, the company that brought you the reversible sneaker, has created the first-ever slingback crosstrainer—the Air Max Craze. Designed by Martin Lotti, who says he was inspired by Miami's beach culture, the heel-less shoe features a zip front with laces underneath and a thermo-plastic strap to hold the heel. The Air Max Craze will be available on February 1 in white with gray and yellow accents (lovers of black will have to wait until March). And sorry guys, this one's strictly ladies only ($95).

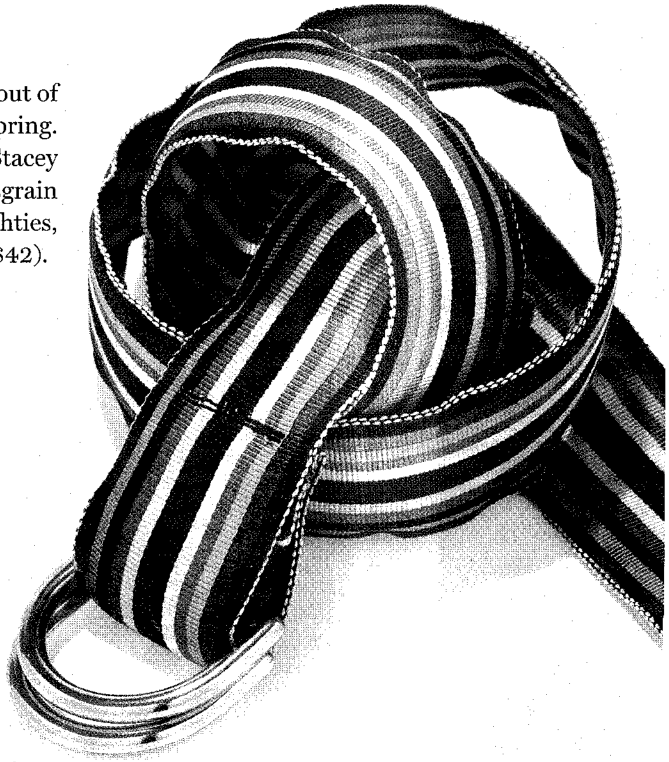
► **NIKETOWN**
6 East 57th Street/212-891-6453

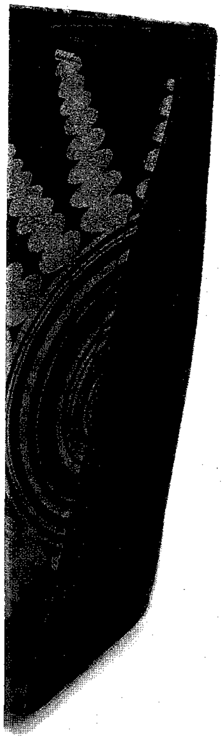
PHOTOGRAPHED BY JAMES WORRELL

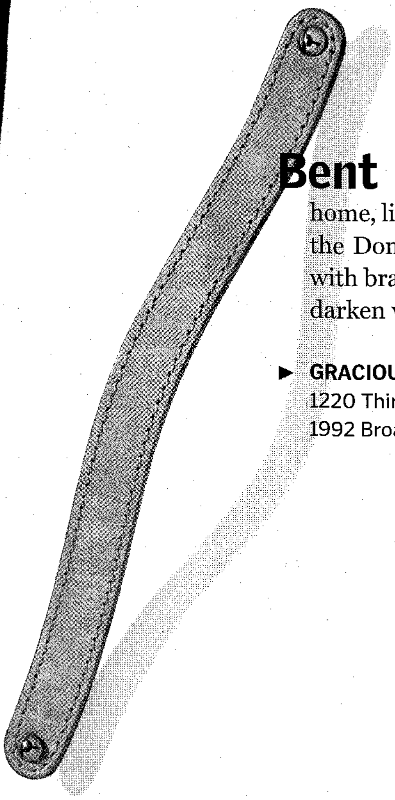
Tennis, Anyone?

Better dig that *Preppy Handbook* out of the attic. Yes, geek chic, eighties-style, is back in a big way this spring. Swore you'd never wear pink and green together again? Then Stacey Pecor, of Olive & Bette's, suggests this multicolored, striped, grosgrain ribbon belt instead. "If you were in high school in the early eighties, you wore this," she says. "It's nostalgic and happy, not serious" ($42).

▶ **OLIVE & BETTE'S**
1070 Madison Avenue, near 81st Street/212-717-9655
158 Spring Street/646-613-8772
252 Columbus Avenue, near 72nd Street/212-579-2178



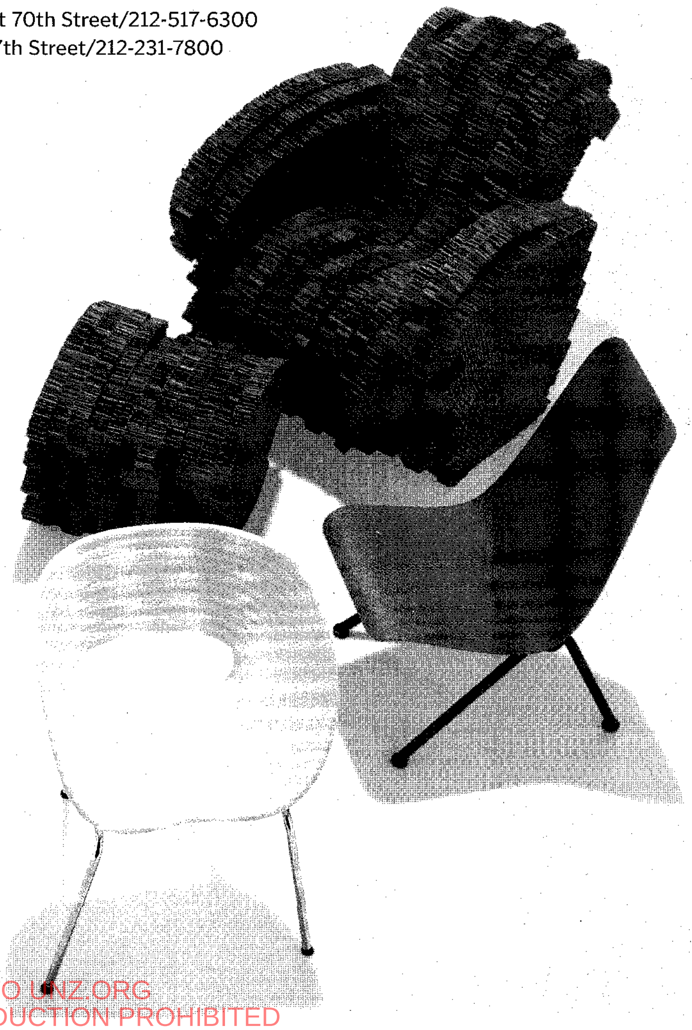




Bent for Leather

The craze for everything leather has finally hit home, literally. Andrea Branzi, an award-winning Italian architect and founder of the Domus Academy in Milan, designed this drawer handle of natural leather with brass accents, along with a matching drawer pull. Both will soften with use, darken with age, and never go out of style ($38).

▶ **GRACIOUS HOME**
1220 Third Avenue, at 70th Street/212-517-6300
1992 Broadway, at 67th Street/212-231-7800



Hot Seats

Sitting pretty on a modernist masterpiece will cost you. An ultrarare Jean Prouve Antony chair, for instance, auctions at upwards of $10,000, and reproductions of Frank Gehry's Little Beaver chair go for $12,000 (to finance an original, you might have to sell your apartment first). Which may explain the popularity of these 1:6 scale reproductions from the Vitra Design Museum in Germany. There are 79 models in the collection; the latest, shown here, include Jean Prouve's Antony chair ($234), Frank Gehry's Little Beaver ($270), and Ron Arad's Tom Vac chair ($160).

▶ **MOSS**
146 Greene Street/212-226-2190

TARA PEPPER

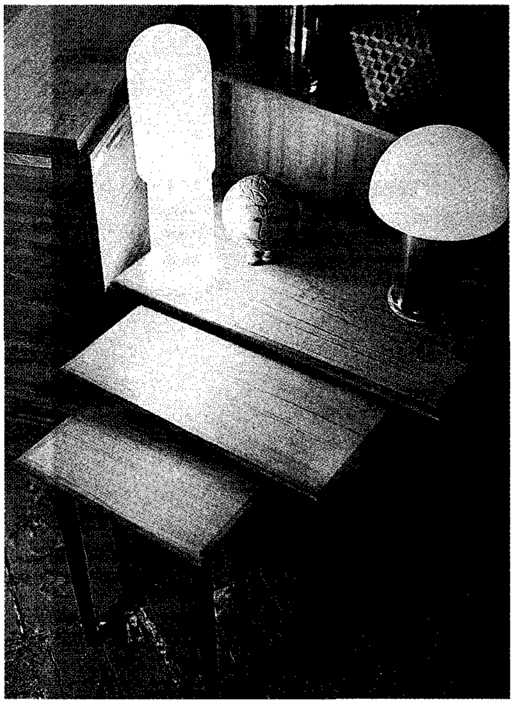
Teak Is Chic

Blond is back, too, and with these deals you can af-*fjord* to brighten your apartment with stylish Scandinavian chests and chairs.

THOSE CAREFULLY PARED-down interiors in *Real Simple* have got you hankering for the classically clean lines of Scandinavian furniture from the fifties and sixties—however, you've sworn off major purchases till the economy figures out where it's going. But that doesn't mean you've got to turn your back on all that blond wood and those artichoke lamps. Sure, thoroughbreds like an Arne Jacobsen "Swan" chair can set you back around $3,000. "If you need to ask the price, well, you know what they say," one SoHo dealer said to us with a sniff. Naturally, we took that as a challenge to scope out stocks of affordable mid-century modern, and found that if you're willing to venture a little off the beaten track, it's still possible to bring some Scandinavian sparkle to your bare living room.

Designers and collectors love **ReGeneration,** with its excellent-quality pieces in a range of prices. Owners (and ex-flea-market dealers) Christine Miele and Valerie Guariglia have filled two floors of this converted sausage factory with mid-century finds, including plenty of things for budding buyers (bright enamel bowls by Krenit and Catherine Holme sell for around $90). Prices on bigger-ticket items are often reduced; a Hans Wegner leather lounge chair that was $1,500 is now $1,000.

More bargains can be found on the Lower East Side, where works by top designers (like Finn Juhl and Georg Jensen) go for 30 to 60 percent off what you'd pay uptown. At **Las Venus** and **Las Venus II,** its sister store a few doors down, a Swedish glass lamp from the sixties (pictured) is $65, and the fifties Danish stacking tables (also pictured) are $250; they've been seen elsewhere for around $495. Prices drop even further on unsigned items, like a sleek rolltop desk from the sixties selling for $750. Plus, the owners welcome haggling on all prices.



Modern love: Lamps and tables from Las Venus.

At **White Trash** in the East Village, bargains start at $19 for unsigned Danish trays in plywood. Reproductions are even more affordable: A Scandinavian-style sixties American dresser, in traditional light teak, is only $325. The shop has plenty of the real thing in stock, too—a ceiling lamp with round curls of chromed plastic was $325. We knew we'd found a gold mine when the owner told us he'd just sold a teak Danish desk for $650. The buyer? **The End of History** in SoHo, where it's now on sale for almost three times the price.

ReGeneration, 38 Renwick St. (212-741-2102); Las Venus, 163 Ludlow St. (212-982-0608), and Las Venus II, 113 Stanton St. (212-358-8000); White Trash, 304 E. 5th St. (212-598-5956); The End of History, 548½ Hudson St. (212-647-7598).

Picks of the Week

Anna Sui fall dresses, tops, and skirts are reduced by up to 70 percent. Silk chiffon separates are marked down to $45 to $95; alpaca sweaters now cost $60 to $180. *113 Greene St. (212-941-8406); A.E., M.C., V.; Mon.-Sat. 11:30-7, Sun. 12-6; starts 1/27.*

Arts & Crafts furniture dealer **Peter-Roberts** is celebrating the store's relocation by taking 20 percent off pottery, lamps, and rugs. *39 Bond St. (212-477-9690); cash only. Mon.-Sat. 11-6:30, Sun. noon-5:30; through 2/28.*

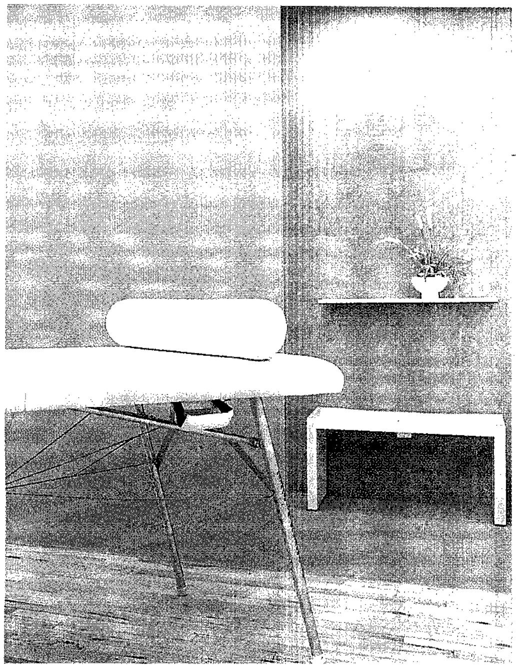
Joël Name's SoHo designer-spectacles shop has marked down its entire stock by 20 to 70 percent. Armani frames are $175; Revo sunglasses are $175. *65 West Houston St. (212-777-5888); A.E., M.C., V.; Mon.-Fri. 11-7, Sat. 11-6, Sun. 12-5; 2/1-2/28.*

Clear Metals is taking $20 off its Celtic-, Egyptian-, and American Indian-inspired jewelry over $50, including Barbara Klar's delicate "Winged Heart" line of earrings, bracelets, and pendants. *72 Thompson St. (212-941-1800); A.E., M.C., V.; Tues.-Sat. 12:30-7, Sun. 1-6, Mon. 12:30-6; 2/1-2/28.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photograph by Kenneth Chen.

BETH LANDMAN KEIL



He's So Vain

Admit it, Mr. Macho: You're competing with your squeeze for mirror time and have made repeat trips to the Kiehl's counter. But are you man enough to make an appointment for a pedicure? SkinCareLab, the brainchild of dermatologist Brad Katchen, is dedicated to making the cosmetically adventurous male feel at ease. The spa offers a guy-friendly menu of facials, massage, medical services (chemical peels, Botox, and collagen injections are available at the doctor's office downstairs), and, starting next month, manicures and pedicures. The best thing about the calm, minimalist design is the privacy—so you and that pal from last Sunday's rugby scrum won't run into each other padding around in fluffy robes. Each client gets his own room and private shower. (SkinCareLab, 568 Broadway, at Prince Street, Suite 403). MICHAEL PICÓN

Science Is Bliss

"I've been wanting to do this forever! It's so much fun!" gushes Bliss founder Marcia Kilgore as she mixes two clear liquids, adds water, and—*voilà!*—creates a sweet-smelling cleansing milk. Kilgore's chemistry set comes compliments of Remède, her recently revamped skin-care line that breaks down your beauty regimen into a series of products, which you then recombine to address your skin's specific needs—factoring in climate and how many cigarettes you smoked the night before. The line comes in four categories—Dry/Dehydrated, Oily/Active, Sensitive/Delicate, and Mature/Fatigued—within which the permutations are endless. You can mix a cleanser with a primer for an extra-deep clean or customize your moisturizer with an exfoliant. And so on. "The skin just isn't the same every day," Kilgore explains. "Why should your products be?" (Prices range from $24 for a cleanser converter to $135 for intensive creams; available at Bliss Spas and Barneys New York.) AMY LAROCCA

Domestic Peel

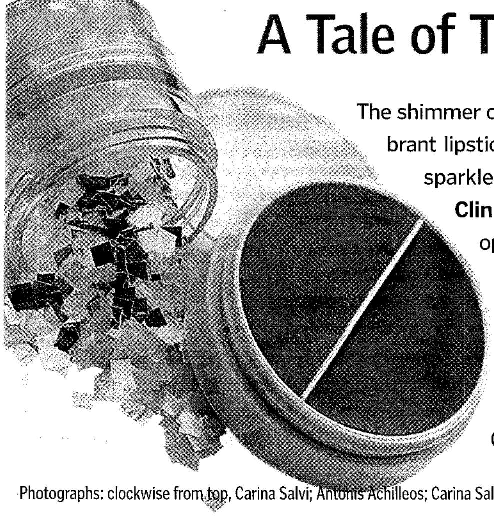
Since the popular power peel—which abrades the top layer of skin to give you a dewy look—costs hundreds of dollars, the trick is to maintain that fresh face for as long as possible between treatments. So Completely Bare is launching Completely Buff, which contains the same microcrystals of aluminum oxide used in power peels. Simply mix your regular cleanser with the grains to prevent that pasty city look from reappearing ($24 at Completely Bare, 764 Madison Avenue, near 65th Street).

Om Furnishings

First a tapas restaurant and now a spa shop; ABC Carpet & Home doesn't miss a trend. The newly opened spa and beauty department features white waffled robes, stone incense holders, velour laundry bags, and a range of treatment lines, including John Masters hair products, muslin-encased organic soaps from Turkey, and Tipton Charles aromatherapy goodies. ABC is also kicking around the idea of providing spa services and regular visits from professionals who will offer classes in meditation and yoga. Just watch out for those antique cabinets during the sun salutation. (ABC Carpet & Home; 888 Broadway, near 19th Street.)

Editor's Pick

A Tale of Two Glosses



The shimmer of gloss, used on the lips to tone down vibrant lipstick or for a bare daytime look—or to add sparkle to the rest of you—is huge for spring. **Clinique's Glosswear Doubles** give lips two options in a double set of fuchsia and orange ($13.50), while **Lancôme's Gommettes** stack a baby-pink gloss with a container of iridescent flakes that reflect the light and adhere anywhere you want some attention-getting shine ($20). Both are due in stores next month.

Photographs: clockwise from top, Carina Salvi; Antonis Achilleos; Carina Salvi; Antonis Achilleos.

NEW YORK. Happenings
FEBRUARY

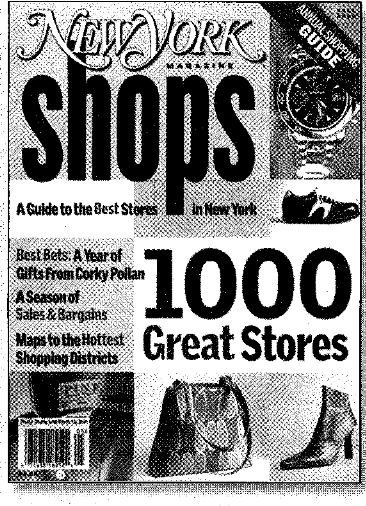
The NEW YORK Ultimate Wedding Event

Before planning your big day, come to NEW YORK's exclusive Bridal Fair at The New York Palace on Tuesday, February 13 from 6-8 p.m. Tickets are $25 in advance and $30 at the door. To register, send a check payable to: NEW YORK Magazine, c/o The Big Event, Creative Services, 444 Madison Avenue, New York, NY 10022.

NEW YORK Gets Personal

Join hundreds of fabulous New York area singles for the hottest Valentine's Day bash on Wednesday, February 14 at the Copacabana, 617 West 57th St. from 5:30 p.m.-midnight. Tickets are $25 in advance and $30 at the door. To get advance tickets, send a check to NEW YORK Magazine Party, 249 West 17th Street, New York, NY 10011.

NEW YORK Knows How To Shop


NEW YORK
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shops
ANNUAL SHOPPING GUIDE
A Guide to the Best Stores in New York
Best Bets: A Year of Gifts From Corky Pollan
A Season of Sales & Bargains
Maps to the Hottest Shopping Districts
1000 Great Stores

Last Fall, NEW YORK presented its first annual shopping guide, *NEW YORK Shops*. By purchasing this exclusive shopping guide, readers had the chance to enter to win a $2,500 shopping spree at Macy's. And the winner is... Lisa Gerstel. Due to the success of the premier edition, NEW YORK Magazine will publish two newsstand only editions of *NEW YORK Shops* in April and October of 2001.

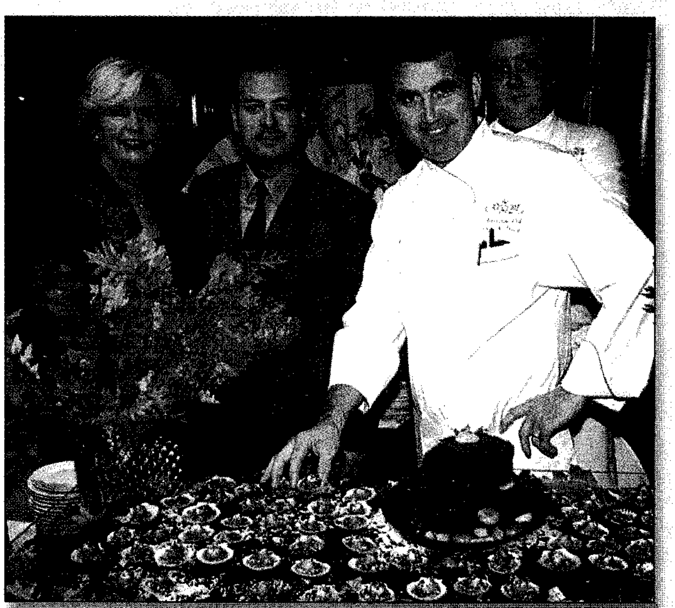
NEW YORK Magazine Awards

Airing on NBC4 for the second year, The NEW YORK Magazine Awards, honored NEW YORK's top ten visionaries and influencers. Hosted by John Leguizamo and Kim Cattrall, the evening featured performances by Mos Def, Lou Reed, and the cast of the Rocky Horror Show. The Lifetime Achievement Award winner, Regis Philbin, will enjoy his award on the white sands of Barbados, compliments of sponsor, Barbados Tourism Authority.

(Left) Cast of The Rocky Horror Show; (Below) Sex and the City's, Kim Cattrall and Barbados Tourism Authority's, Hugh Riley

Taste of NEW YORK

Over 400 guests sampled signature dishes of some of the city's finest restaurants at Bridgewaters, located at the South Street Seaport. Gillian Duffy, NEW YORK'S Culinary Editor, hosted the event and presented four celebrity chefs who entertained and educated guests with their enticing cooking demonstrations.



(Left to Right) NEW YORK Magazine Culinary Editor, Gillian Duffy, Publisher, Alan Katz, with the Regent Wall St.'s Executive Chef, John Halligan and Listings

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Theater

Little Murders

At City Center

The second in City Center's "Voices!" series—one-night-only staged readings of smart straight plays—brings out the big theater guns. This time, it's Jules Feiffer's *Little Murders*, starring Joel Grey, Polly Draper, and Blythe Danner (pictured). Wonder if she'll bring Gwynnie? (See listing, page 71.)

Best of the Week

Nightlife

Wynton Marsalis Septet

At the Knitting Factory

The keeper of the traditionalist jazz flame brings his band to a temple of experimental jazz. What on earth would Ken Burns say? Something involving the word *iconic*, no doubt. (See listing, page 88.)

Art

Van Gogh's Postman: The Portraits of Joseph Roulin

At MOMA

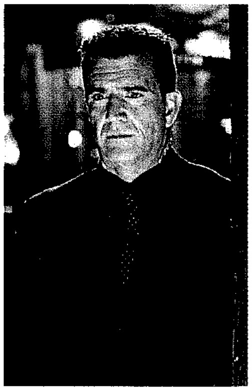
Sounds a bit meager to build an entire exhibit around five paintings. But what a quintet: Vincent Van Gogh painted Roulin, his friend and supporter, six times over two years, and all but one are in New York starting February 1. (See listing, page 78.)

Movies

The Million Dollar Hotel

Opens February 2

Never mind that Mel Gibson called it "as boring as a dog's arse." We'll give director Wim Wenders the benefit of the doubt, and anyway, the credits are interesting: Wenders co-produced with co-screenwriter Bono, and stars (besides Gibson) include Jeremy Davies, Milla Jovovich, and *Titanic*'s Gloria Stuart. (See listing, page 62.)



Restaurants

Choucroute Month

At Brasserie Les Halles

Les Halles celebrates the Alsatian dish that, Julia Child once said, takes sauerkraut and sausages as far as they can possibly go. For the month of February, chef Anthony Bourdain—he of *Kitchen Confidential* fame—includes on his menu four recipes for the ultimate winter meal. The restaurant will also induct two more chefs into its—this is not a joke—Choucroute Hall of Fame. (411 Park Avenue South, near 29th Street; 212-679-4111.)

Kids

The New York International Children's Film Festival

February 2 through 11

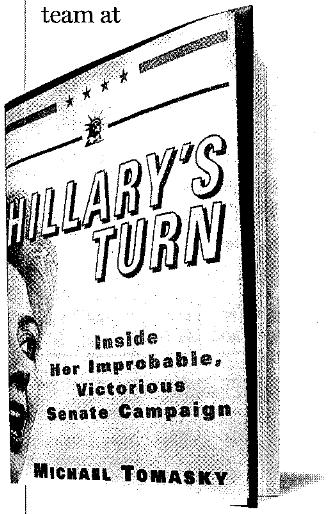
Thousands of kids and parents descend upon the city for this junior Cannes. It's the festival's fourth year, and the dozens of short films that have been entered are broken down by audience age group. Surprising highlight: the Hallie Kate Eisenberg remake of *The Miracle Worker*. (See page 95.)

Books

Hillary's Turn

By Michael Tomasky; The Free Press; $25

Chalk one up to the production team at The Free Press, who'll have this one in bookstores before Hillary finishes unpacking in Chappaqua. Michael Tomasky, *New York*'s "City Politic" columnist, spent a year slogging through upstate muck and downstate photo ops to tell the backstage story of the First Lady's extraordinary Senate campaign. (See our exclusive excerpt on page 42.)



MOVIES **PETER RAINER**

High Infidelity

A wrenching look at the calamitous impact of an affair, *Faithless* has all the signs of an Ingmar Bergman film; *Invisible Circus* needs more Blythe Danner.

Faithless IS DIRECTED BY LIV Ullmann, but the screenwriter is Ingmar Bergman, so, of course, it immediately enters the Canon of the Gloomy Swede. When Bergman announced in 1982 that after *Fanny and Alexander* he wouldn't direct any more movies, most people assumed he was a tease, pulling a premature, Frank Sinatra–style fadeaway. But Bergman has stayed true to his word; although he's directed a number of films for television and much theater, he has resolutely stayed away from feature filmmaking except for the screenplays he has contributed, such as *Sunday's Children*, directed by his son Daniel, and *Private Confessions*, also directed by Ullmann. The films he writes are as intimately keyed to his lifelong obsessions with death and alienation and loneliness as any of the movies he has directed; by farming them out to his son and to trusted long-term artistic associates, he is, in a sense, preserving not only his voice but his way of seeing. Not that there would be much chance of mistaking a script like *Faithless* for anybody else's. It begins with a quotation from Botho Strauss that could serve as the multimarried Bergman's own: "No common failure, whether it be sickness, or bankruptcy, or professional misfortune, will reverberate so cruelly or deeply in the unconscious as a divorce. It penetrates the seat of all anguish, forcing it to life. With one cut, it slices more deeply than life can ever reach." Don't say you weren't warned.

Uncompromising position: Lena Endre and Krister Henriksson in Liv Ullmann's *Faithless*.

Faithless is almost abstractly spare in the way it isolates its suffering characters, and so we are made to feel, as we often did in the Bergman-directed films, that we are viewing the essence of sorrow. It begins with the image of an aged, watery-eyed film and stage director, whose name is Bergman and who is played by Erland Josephson, as he conjures his dead muse. This muse, the actress Marianne (Lena Endre), sits with Bergman in the cryptlike silence of his study, with a mournful oceanscape—what else?—visible in the distance. He encourages her to recount her long-ago infidelity with David (Krister Henriksson), a director and the best friend of her famous conductor husband, Markus (Thomas Hanzon). David, as we realize from the many flashbacks issuing from her remembrances, is the younger, 40-ish Bergman; Marianne's recounting serves as both expiation and a torment to the old man.

Liv Ullmann does not appear in *Faithless*, but her offscreen presence inevitably casts its own shadow on the proceedings. Ullmann not only was Bergman's cinematic vision of femininity both idealized and harrowing but also had a daughter by him before he separated from her. It may be that in giving her this script, drawn in part from an autobiographical passage in his memoir, *The Magic Lantern*, Bergman was seeking forgiveness for damages done to her—while still controlling the terms of the penance. But Ullmann apparently has shifted the emphasis of Bergman's script to Marianne and Markus's daughter, Isabelle (Michelle Gylemo); it is she who sits in silent judgment on her parents and their best friend.

Faithless
Directed by Liv Ullmann; screenplay by Ingmar Bergman. Starring Erland Josephson, Lena Endre, Krister Henriksson, and Thomas Hanzon.

•

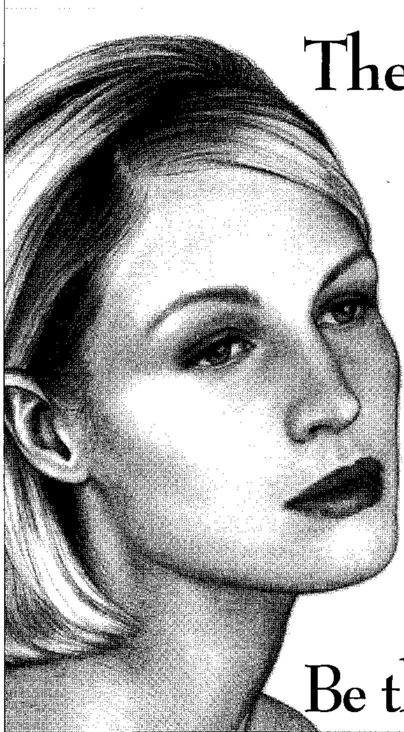
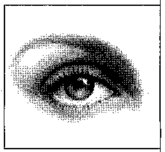
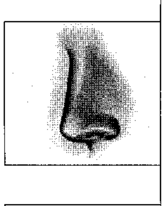
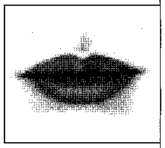
The Invisible Circus
Starring Jordana Brewster, Cameron Diaz, and Blythe Danner.
See Movies listings for detailis.

And yet, though *Faithless* is touted as the rare movie in which the agonies of infidelity and divorce are convincingly visited upon a child, Isabelle is not the emotional focus of the film. She is too symbolic a presence, too much the hurt, watchful conscience of the piece, to ever fully draw us into her despair. To some extent, *all* of the people in *Faithless* are too symbolic of suffering, as they often are in Bergman. He can be a master psychologist, but his ambitions are loftier; he wants his characters to represent states of feeling, especially anguished feeling, that render them iconic. The byplay among Marianne and David and Markus is almost always momentous; we rarely get the little fillips of affection and ditheriness and boredom that can make marital relations and infidelities seem more humanly true on the screen than all this high-toned caterwauling punctuated by a soundtrack of Brahms quartets. There is no helping hand to lift us up, no redemption for the characters' sins. Only an artist who truly gloried in ingloriousness would so obsessively work out his themes of anguish across an entire career.

Bergman has been far better at working out these themes than anything in *Faithless* would suggest. The cast members don't expand the movie's meanings, as they often did when the actors Bergman used truly *were* iconic: not just Ullmann and Max von Sydow but Bibi Andersson and Ingrid Thulin and many others. The actors in *Faithless* don't hold the screen in the same way; if Erland Josephson, a Bergman regular, seems to be out of a mood-memory play that is fading before our eyes, the other performers, at least visually, never seem larger than themselves, and Ullmann doesn't frame them in ways that set off the imagination.

What she does achieve is a couple of scenes of lacerating power, particularly a sequence in which Markus confronts Marianne in bed with David, and her nude lover, with a mixture of fear and levity, scrambles to keep himself covered; and a spritz of venom toward the end when Markus sexually humiliates Marianne in return for his giving up custody of their daughter—a moment made ultimately even more venomous by David's unsparing response to her humiliation. In scenes like these, we are too caught up in the frenzy to register that we are in Bergman country (though, of course, we are). Instead, for a brief burst, we're captive in that puzzling, awful terrain of recognizable people clawing through their real and very uniconic misery.

In brief: The Invisible Circus, SET IN 1977, is about the younger sister (Jordana Brewster) of a hippie-ish free spirit turned terrorist (Cameron Diaz) and her attempt to make sense of her sibling's mysterious death. Blythe Danner plays the girls' mother, and even though she's not around a lot, she gives her role such a moment-to-moment richness that her presence only confirms what, even before *Meet the Parents*, I long bemoaned: One of our three or four greatest actresses is frittering away her gifts playing cameos. ■

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BOOKS **DANIEL MENDELSOHN**

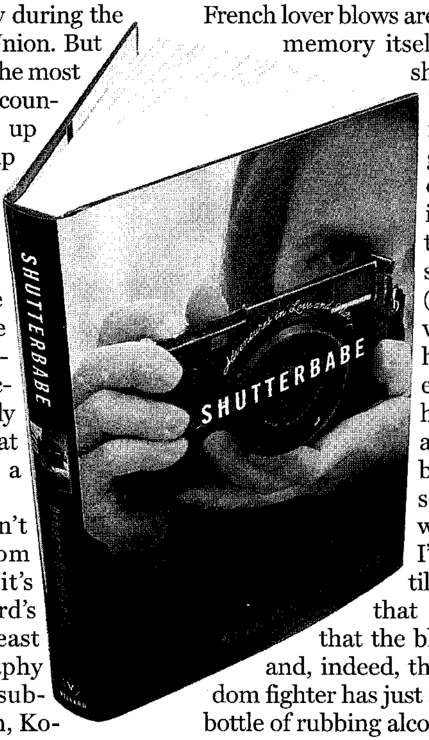
Battlefield Barbie

A headstrong homecoming queen falls in love with her camera, dangerous travel—and difficult men; the Renaissance made vivid.

IT’S TRUE I’VE NEVER MET HIM, but I just hate Deborah Copaken Kogan’s husband. Yes, he’s a tall, blond Slav with stratospheric cheekbones who’s tender and sensitive in at least two languages, whereas I’m five-nine and totally bald with a tendency to be crabby in one. But that’s not why. Nope. I hate him because he ruined her book.

Until the fateful moment on page 212 when she meets Paul, **Shutterbabe**, Kogan’s memoir of her stint as a trouble-prone photojournalist, is so good, so breezily hard-boiled and hip and winning, that I actually flipped to the acknowledgments to see if I knew any of her publishing friends who might introduce us. Then came page 212, and Paul, and then the two kids, and the ditching of the career in favor of the tender lighting of the *Shabbes* candles with little Jacob. And, less winsomely and more defensively perhaps, the remarks about how sorry the author now feels for those childless women journalists she knows who have shelves full of Emmys but no little ones to come home to. Which is when it occurred to me that I didn’t need an introduction to Kogan because I’ve probably already run into her on the checkout line at Fairway along with all the other nice young Jewish moms who live in my neighborhood on the Upper West Side.

Kogan wasn’t always a soccer-mom-in-training. Most of *Shutterbabe* is a smoothly written account of how the author found herself, almost immediately after her graduation from Harvard (where she’d taken photography classes), running around the world during the history-rich period between 1988 and 1994 as one of the few women in one of the last deeply chauvinistic professions. The book’s six sections are devoted to the various hot spots in which Kogan managed to land: a snowy Afghanistan valley being bombed by Russian fighters, a needle park in Switzerland, a deadly rhinoceros-poaching war in Zimbabwe, riot-torn Bucharest after the fall of the Ceausescus, Moscow during the last days of the Soviet Union. But as far as I’m concerned, the most dangerous terrain she encounters is the one she ends up in: the West Side. You zip through the first two thirds of *Shutterbabe* cheering for the diminutive and (what else?) feisty heroine who once resented having to hide her “inner Pippi Longstocking under a lacquered Barbie mask,” only to find, at the end, what seems suspiciously like a paean to Barbie-hood.



Kogan sure doesn’t write like Barbie. From the first sentence, it’s pretty clear that Harvard’s writing classes are at least as good as its photography seminars. With great subtlety and sophistication, Kogan interweaves the vivid narratives of her photojournalistic escapades (at one point she watches as the soldier who’s kindly escorting her to a place where she can pee steps on a land mine and loses a leg) with well-chosen flashbacks to her earlier experiences. These include not only the stultifying suburban childhood that makes her crave escape—she threatens to kill herself if her parents don’t send her to Japan for a year—but her ravenous fascination with both pictures and guys. She reports on her love life with a refreshing lack of guilt or apology: “I’d never be able to choose a single photo . . . so why should I be expected to choose a single man?”

Shutterbabe
By Deborah Copaken Kogan.
Villard; 302 pages; $24.95
•
The Art of Arts
By Anita Albus.
Alfred A. Knopf; 386 pages; $35.

There are writerly touches here that elevate this narrative above many other memoirs: The smoke rings a dishonest French lover blows are “a floating ellipsis”; memory itself, because of what she does for a living, “has the shape of a rectangle.” And Kogan displays a sense of humor that’s both infective and, given the horror of what she sees, necessary. (Her account of a visit to a Romanian home for “unrecoverable children” will haunt you for days after you finish this book.) Take that first sentence: “There’s a war going on, and I’m bleeding.” It’s not till the next paragraph that she wryly admits that the blood is menstrual—and, indeed, that an Afghani freedom fighter has just accidentally sat on a bottle of rubbing alcohol, causing her last remaining tampons to explode over the sides of the box “like soggy dead flowers.”

The rollicking good humor and zest with which Kogan tells the first, bigger part of the story is all the more striking when compared with the smug banalities you get in the second. Like a lot of first-time writers, Kogan tends to be better at the small details she’s observed than at the big themes she wants her book to be about. Among these themes are the Holocaust (over which Kogan and her future husband bond, and which she sees reflected in some of the atrocities she witnesses) and, especially, gender relations. But even readers who are sympathetic to her views about sexual politics will wonder about her desire to eat her postfemi-

(Continued on page 94)

Photograph by Michael Kraus.

Staff Meetings

A series of exuberant concerts by living New York composers crisscrosses musical genres and boundaries; the Met celebrates Plácido Domingo (again!).

EVEN NED ROREM, WHO CHRONICALLY complains that no one pays attention to him or his colleagues, must be pleased. An imposing array of living composers, each one in some way connected with New York City, is right now the focus of a nine-concert festival that runs through February 9. By then, some 75 works by 52 different composers will have been heard (the exact figures may vary before the final notes fade away), thanks to the collaborative efforts of the Chamber Music Society of Lincoln Center and Merkin Concert Hall at the Abraham Goodman House. The event's prime mover is cellist Fred Sherry, who dreamed up the idea and arranged for the now-famous photograph—taken on September 29, 1999, by Bruce Davidson—of all 52 composers gathered on the grand staircase of the Alexander Hamilton U.S. Custom House. The fact that everyone involved could actually find a free date for this group photo op and show of composer power was a minor miracle in itself, inspiring Sherry to give his brainchild festival the apt title **A Great Day in New York.**

Fully composed: The 52 composers of "A Great Day" in 1999.

Photograph by Bruce Davidson/Magnum Photos.

In addition to offering up a lot of good music, the occasion raised a few issues and questions, some of which were pondered in symposia after the first three concerts in Merkin Hall: *What is a New York composer? Where do the notes come from?* and, perhaps most intriguing of all, *Post-classical music and the changing marketplace.* Not surprisingly, nothing was really settled, although longtime observers of the city's new-music scene had an opportunity to reassess the terrain. When I first arrived here in the sixties, the polarization between uptown academics and downtown experimentalists was at its most extreme, and the warfare got pretty intense. Imagine, if you can, back in the days when the barricades were in the streets, an implacable serialist-maximalist like Charles Wuorinen sitting down amiably with John Zorn, that scruffy master of jazz, rock, punk, and improvisation. Unthinkable. And yet there they were in Merkin Hall, side by side and acting like old pals. Here's proof positive that stylistic ideologies have collapsed. It has now become uncool to hurl insults or preach aesthetic dogma, and no one seems to care how any composers write their music.

A Great Day in New York
Concert series presented by the Chamber Music Society of Lincoln Center and Merkin Concert Hall. See In Concert listings for details.

•

Plácido Domingo
Birthday celebration at the Metropolitan Opera.

But then, I wonder if that wasn't always generally true; perhaps the wars of the sixties were just a brief aberration in the larger history of New York's composer community. That collective will inevitably contains all sorts of divisive factions, given the social, ethnic, and racial diversity of the musicians who are attracted by the city's cultural life, but unity usually prevails despite internal disagreements over aesthetics (although Philip Glass and Steve Reich, I'm told, are not on speaking terms—more than a tad ironic considering their common minimalist roots). After all, composers traditionally have little political clout with the city's large, powerful, and ultraconservative musical institutions, and a united front is vital if they want any attention.

That said, the most striking aspect of the first three "Great Day" programs in Merkin Hall was the sheer variety of creative thought, a sure sign that we are living in an era when anything goes. Practical considerations meant that most of the pieces were miniatures for soloists or small performing groups (longer chamber works are scheduled for the Tully Hall concerts), and if one score failed to please, the next might likely strike you as a minor masterpiece. To my taste, returning to the Wuorinen–Zorn axis, Zorn's screeching saxophone improvisation sounded intolerable. Wuorinen's intricate *An Orbicle of Jasp* for cello and piano, on the other hand, soothed heart and mind because of its orderly nature, instrumental precision, and quiet eloquence.

That hardly begins to suggest the extremes of these concerts, music that more or less coexisted peacefully. The wistful wisdom of Ned Rorem's *Three Easy Pieces* for piano, Meredith Monk's astonishing vocal acrobatics, Milton Babbitt's luminous keyboard fantasies, Aaron Jay Kernis's opera-in-a-song *Mrs. Midas,* Michael Hersch's romantically expansive *Mistral,* the inventive generosity of Joan Tower's trio *Big Sky,* the lyrical jazz effusions of Anthony Davis's *Goddess Variations (III)*—composers now write just as they please and obviously thrive in complete freedom of choice. Not coincidentally, most of them are also virtuoso performers able to draw a maximum of expressive capital from their own music. Judging from the "Great Day" celebration, New York's composers, if they continue to sustain such a warm spirit of solidarity, have many more great days ahead.

SPEAKING OF GREAT DAYS AND IMPOSING statistics, Plácido Domingo celebrated a big birthday recently, and the Metropolitan Opera threw yet another party honoring his nearly 600 performances of 41 roles at the Met since his debut in 1968 (a fraction of the 114 roles he has sung to date, according to the official Domingo Website). Whether Domingo is 60, as he claims, or 65, as many skeptics insist, doesn't really matter—five years, it is said, mysteriously vanished during the young tenor's apprentice days in Israel. In the right role, he can still deliver the goods, despite the fact that few have heard Domingo ever sing, in the flesh, a true high C. And for some fans, unimpressed by this singer's stamina, versatility, and staggering industry, a tenor without a ringing, easy top has not earned his place in the pantheon of immortals.

No one seemed to care about that during this love-in. It was gracious of Domingo to sing at his own party by offering a few cautious specialties: a zarzuela song, Otello's death, and the final scene of *Il Trovatore,* music that would not tax his current resources. Other senior celebrators, in varying degrees of vocal preservation, included Samuel Ramey, Luciano Pavarotti, and Frederica von Stade, who belied her age with a gorgeous rendition of a haunting Montsalvage song. Mayor Giuliani was on hand to proclaim Plácido Domingo Day (now an annual event, it seems) and present him with yet another key to the city. As his voice fades, this operatic cartel is definitely looking toward the future—Domingo now runs the opera companies of Los Angeles and Washington, D.C. With Alberto Vilar as his loyal supporter and best friend, can the Met be far behind? ■

cue

DANCE TOBI TOBIAS

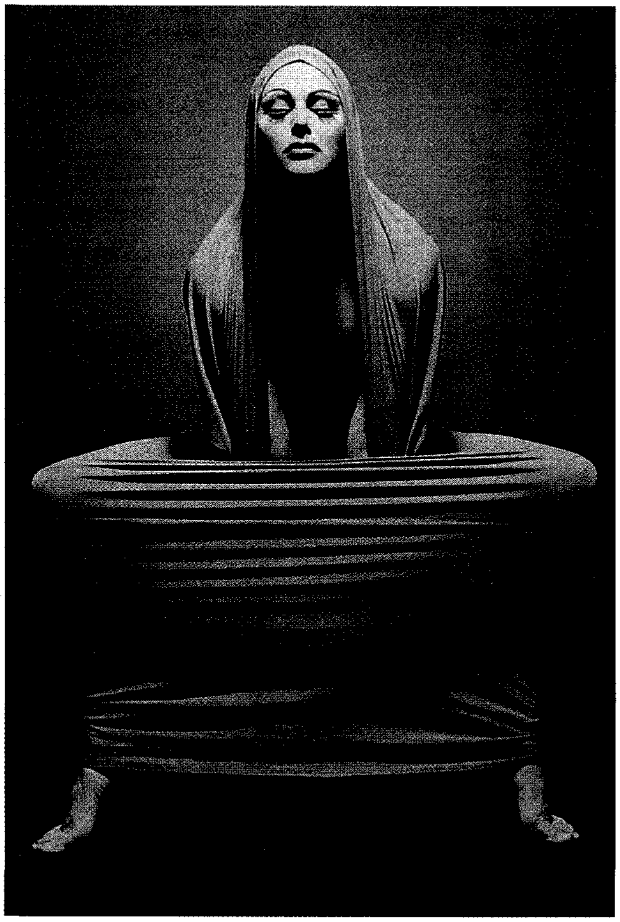
Outsider Art

On the edges of the dance world, a channeler of Martha Graham and a daredevil circus troupe that gets *very* close to its audience.

ACTOR, DANCER, CHOREOGRAPHER, and reveler in high-camp *travesti,* Richard Move is making every effort to reduce the 1991 death of Martha Graham, diva of modern dance, to a mere blip on the screen. Since 1996, he has been reincarnating the great lady by means of a vaudeville show in which he impersonates her, starring in his own pastiche-Graham dances and acting as mistress of ceremonies to ten-minute stints by dance celebs as well as up-and-comers. Brimming with vitality, chutzpa, and a kind of veneration run wild, his show enjoyed a cult following as *Martha @ Mother* in a now-defunct meatpacking-district cabaret. Recently, playing a one-night stand as **Martha @ Town Hall**, it packed the huge house. This was the first time I'd seen it, and I certainly had a good time, though I can't join wholeheartedly in the unqualified praise it's received.

As a dancer and choreographer, Move is no more than mediocre; his mini-accounts of Graham's landmark works are only mildly (and briefly) amusing. Graham's unique gut-sprung vocabulary is used randomly, and the pieces are unfocused theatrically. They're also insufficiently piercing as commentary on a body of work that, for all its glorious genius, too often marched straight over the edge into unconscious self-parody. Move's strong point is his evocation of the talking Martha. Pathologically self-involved, blessed with high-voltage charisma, Graham was a stunning talker—onstage, in preambles to her concerts when she could no longer dance in them, and offstage (though one might well observe that Martha was never offstage). Move has the unlikely voice down pat: girlish, genteel—that disarming foil to a psyche obsessed with psychology, mythology, anthropology, and sex, sex, sex. And our man has done

Martha steward: Richard Move as Martha Graham.



Photograph by Josef Astor.

his homework. His observations are gleaned from the vast storehouse of texts and images recording the acts and passions of his hero(ine). Acolytes have come to him bearing anecdotes. He's absorbed all this information avidly and he redeploys it smartly. This in itself constitutes an admirable act of love.

The Town Hall show included two former members of Graham's company. Paul Taylor was represented by Sharon Kinney, a founding member of Taylor's own troupe (there *was* life after Martha, though she herself hardly thought it possible). Kinney, one of Move's early instructors, danced Taylor's early, iconoclastic *Epic*—four minutes of discrete foursquare postures assumed by an expressionless figure in a business suit, with the telephone time signal as accompaniment. No mythological, erotic, or Freudian reverberations; just as at the moment of its creation, it was enormously refreshing. Merce Cunningham was represented by the man himself, in the flesh, doing a solo seated on a chair, since he doesn't get around so well on foot anymore. Cunningham capped his tour de force of a dance formed from arm movements, grotesque facial expressions, and stillness by more than holding his own in an interview with the *travesti* Martha on the subject of his (Cunningham's) adventures with the real Martha. The multiple ironies were delicious.

EVOLVING IN THE ANTI-ESTABLISHMENT political climate of the sixties and early seventies, postmodern dance rejected the heavy-duty artifice of theatrical convention and proposed that the most pedestrian activities could be called dance, too. (Andy Warhol was making a similar proposition when he co-opted cans of Campbell's and tabloid images of popular icons like Jackie and Marilyn for the realm of fine art.) Once pioneer postmodern choreographers like Trisha Brown had aestheticized the ordinary, dance observers, in the same inclusive spirit, began to give a new kind of attention to highly wrought skills—ice skating, for instance,

(Continued on page 69)

Martha @ Town Hall
Choreographed by and starring Richard Move.

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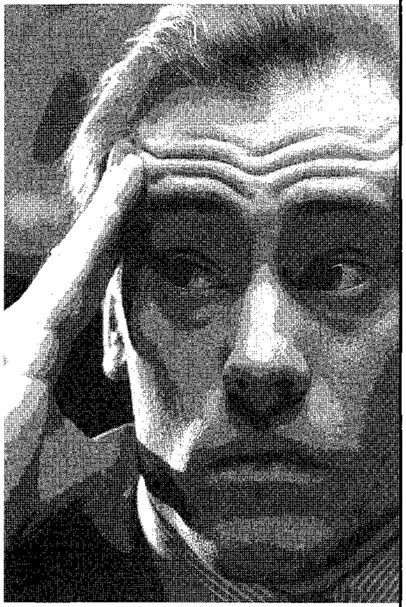

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Go Go Crazy

The light flavors at Chinatown's first nouvelle dim sum joint, Dim Sum Go Go, could keep you feasting for hours. There's nothing light, however, about Tao.

MY QUIRKY FEEDING habits were mostly formed in Asia, where I lived for many years as a child. The big meals of my youth (served up in places like Hong Kong, Taipei, and Tokyo) were elaborate, messy affairs where experimentation was encouraged and it was easy to get carried away. My brothers and I learned to eat competitively at banquet tables filled with plates of scallion pancakes and delicacies like bird's-nest soup. By the time we got back to the U.S., these take-no-prisoners tactics were deeply ingrained, and dining on starchy American foods, we ballooned to enormous size. Perhaps that's why I've always had a soft spot for dim sum. The ancient Cantonese cuisine is a civilized antidote to the dangers lurking, for me, in standard Chinese food. Dumplings of endless variety appear at the table one by one. You sample them between sips of tea, and you're pleasingly full at the end of the meal, not bloated, and your ears aren't ringing with MSG.

Until recently, this kind of leisurely experience was hard to find down in Chinatown. At big ballroom restaurants like the Golden Unicorn and Harmony Palace, Sunday-morning dim sum is more of a cultural event than a culinary one. Good dishes can be hard to find, and the atmosphere can feel more like a rugby scrum than like a meal. The food writer and consultant Colette Rossant is a veteran of this roughhouse dining, and has conceived her new restaurant, **Dim Sum Go Go**, as a nouvelle alternative to it. The bright, fluorescent-lit little storefront sits just off Chatham Square, on East Broadway, between the Transworld Buddhist Association and a prosperous-looking cell-phone shop. If you don't want to sit in one of the Italian designer chairs to eat your jícama-and-lotus-root dumplings, you can spirit them away in a dainty microwaveable box. "It's dim sum meets *Paper* magazine," said my brother as we settled down for a nostalgic feed.

Rossant is the inspiration behind this racy new look, but the nuts-and-bolts impresarios are talented Hong Kong chefs Ping Chung and Guy Liu. Together, they've cooked up unlikely combinations, like a bite of crabmeat stuffed in green spinach dough, parsley dumplings filled with jícama, and minced chicken tucked in a rose-colored, beet-flavored wrapper. There are at least twenty of these new-wave dim sum delicacies on the menu, and you can order them in separate bamboo steamers or together in a kind of multicolored pupu-platter-style arrangement ($9.95 for a meat or vegetarian combo). I've always liked the impromptu aspect of the dim sum feast, so we ordered our dishes one at a time, letting the containers pile up around the table like Christmas gifts. First to arrive was a tray of yellow dumplings stuffed with a feathery mixture of wood mushrooms and slivers of carrot. Then came the rosy minced chicken, followed by a trio of shrimp dumplings in green, twirl-topped casings and loaded with fresh scallions.

Some of these innovations were more successful than others (the beet-flavored dough tasted gummy, and my exotic sharkskin dumplings were hard as rubber), but none appeared inauthentic or too tricked up. Ditto the clientele, a convivial mix of frumpy uptown Chinese-food fanatics and local Cantonese families bundled in winter coats. To satisfy this diverse crowd, Dim Sum Go Go offers three menus: one for dim sum (served between 11 A.M. and 4 P.M.) and two for appetizers and main courses—one in English and one in Cantonese, with local delicacies like jellyfish heads and heaping platters of cockleshells. Chef Chung is also a master of more classic dim sum recipes. His traditional steamed bao dze (steamed buns) are tea-sandwich-size (three to a bamboo container, stuffed with sweet pork or chicken and chives), and his shrimp dumplings are bundled in a pearly, translucent skin and spiked with diced ginger.

Rossant limits the use of cornstarch at her restaurant, so even the non–dim sum dishes retain a kind of airy confectioner's quality. Instead of simply frying eggs into

Sum of its parts: Bean curd three ways at Dim Sum Go Go.

Dim Sum Go Go
5 East Broadway (212-732-0796). Open daily 10 A.M. to 10:30 P.M. Appetizers, $1.95 to $5; entrées, $9.95 to $18. A.E., M.C., V.

•

Tao
42 East 58th Street (212-888-2288). Lunch, Monday through Friday 11:30 A.M. to 3:30 P.M.; dinner, Tuesday through Sunday 5 P.M. to 1 A.M. Appetizers, $7 to $12, entrées, $18 to $24. A.E., D.C., M.C., V.

Photographed by Kenneth Chen.

his variation of seafood fried rice, chef Liu whisks them in, together with chopped shallots and slivers of apple-green broccoli stems. The technique lightens the dish and creates a binding, fluffy effect. The restaurant's special roast chicken is flash-fried, then served under a blizzard of fried garlic stems, and tastes like a poor man's rendition of Peking duck. Among appetizers, my favorite was the smoked shredded duck, tossed in a mass of white sea fungus and shot through with ginger. An order of fresh sautéed flounder wasn't served whole but in tender white strips, on a platter of green china, topped with layers of fresh leeks. Chef Liu's special halibut was a single steak, pan-fried in an equally delicate way, served with a bowl of Japanese-style dipping sauce (made with wine vinegar and garlic) to melt through the rich flavor.

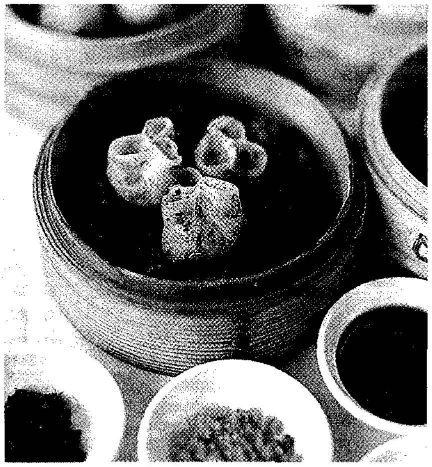
Chinese chefs believe that the messier the tablecloth, the more successful the meal. At Dim Sum Go Go, this process is facilitated by four dipping sauces, the best of which was a delicious mash of ginger and scallions. A variation of this recipe is usually used to garnish Cantonese roast pork, but we slathered it on Chef Liu's salt-baked pork chops, which were filleted like veal and fried in crinkly shapes like some strange form of ribbon candy. After that came frizzy shrimp rolls weirdly laced with fruit, spring rolls with skins as delicate as phyllo pastry, and fried shrimp balls the color of pumpkin. I tried to set a temperate pace as these delicacies appeared, but it wasn't long before I was going hog-wild. My brother did the same, of course, and after the blitzkrieg of food had ended, we both lapsed into a kind of penitent Buddhist silence. "Just like old times," I finally said.

NOTHING IN MY ASIA CHOWHOUND EXPERIENCE prepared me for the synthetic wonders of **Tao**, the new "Asian bistro" in the cavernous former Plaza movie-theater space (which also used to be the Vanderbilt horse stables) on 58th Street. Designer Thomas Schoos's well-publicized sixteen-foot Buddha isn't even the first Buddha you see; there's another one brooding in the entranceway (past the Xanadu dungeon doors and the sumo-size bouncer) with a drip fountain implanted in its head. The dining hall is a giant (300-seat) space of flickering candles, tiki-style lampshades as big as garbage cans, and the kind of incessantly repetitive ambient gong sounds you hear at your not-so-authentic local yoga class.

Of course, authenticity isn't really the point of Tao. The Barnum and Bailey concept was cooked up by co-owners Richard Wolf and Marc Packer (Avra, Rue 57), whose culinary roots are firmly embedded in the glam, big-scene dining era of eighties Manhattan. Tao's menu, as conceived by executive chef Sam Hazen, reads like a hodgepodge of fantasy tourist foods. There are Peking-duck spring rolls (quite good), sugarcane prawns (okay), Shanghai soup dumplings (stale), and the kind of classic, thick-skinned, suburban egg rolls you find only in the U.S. (delicious). There's a full sushi bar on the mezzanine level, serving a passable variety of sushi, albeit at tepid room temperatures. There's a compulsively edible dish called "Mongolian spicy beef on crispy noodles" that I guarantee you'll find nowhere in Mongolia and that tasted an awful lot like the "twice-cooked sand pot duck," which in turn tasted an awful lot like something called "hoisin explosion chicken."

This uniform flavor, a kind of sickly, high-pitched saltiness, turns up in lots of the food at Tao, which doesn't make it very different from the majority of successful restaurants in Chinatown. Only, at Tao, you have the pleasure of a ubiquitous wait staff dressed in strange Anna of Siam butler outfits. You have Japanese pachinko games in the men's room and a private dining "skybox" above the mezzanine, where the old movie-theater projection booth used to be, and Kobe beef for sale at $12 an ounce (cooked "au table" on a pupu-style "heated stone"). As for the Peking duck, it's crisp without being fatty. The dish is grandly served on a silver salver, and as successful as any Peking duck you'll find in the immediate vicinity of NikeTown. ■

Steam heat: Dumplings at Dim Sum Go Go.



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Movies

Edited by Derek de Koff

This Week's Releases

Fallen Angels Paradise
Mahmoud Hémida stars as a homeless man who dies of an overdose; his underworld friends fail to believe it, and drag him out for a horrifying night on the town. In Arabic with English subtitles. (1 hr. 20 mins.; NR) • Opens 2/1.

In the Mood for Love
Wong Kar-wai's award-winning film about a young journalist (Tony Leung Chiu-wai) who falls in love with a secretary (Maggie Cheung Man-yuk) after they discover their spouses are having an affair. (2 hrs. 10 mins.; NR) • Opens 2/2.

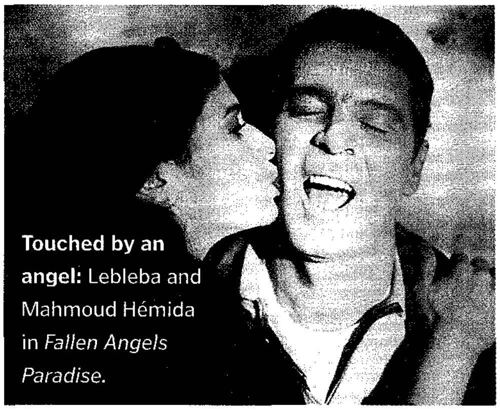
Left Behind: The Movie
Disaster (and disastrous) drama starring Kirk Cameron. (1 hr. 35 mins.; R) • Opens 2/2.

The Million Dollar Hotel
A millionaire is found dead in a ramshackle hotel inhabited by the mentally ill: Was it murder or suicide? Starring Milla Jovovich, Jeremy Davies, Mel Gibson, and Jimmy Smits. (1 hr. 23 mins; R) • Opens 2/2.

Nico and Dani
Sexual-coming-of-age tale about two Spanish teenagers. Starring Fernando Ramallo and Jordi Vilches. (1 hr. 30 mins.; NR) • Opens 2/2.

Say It Isn't So
A single young man (Chris Klein) meets the girl of his dreams (Heather Graham) but mistakenly thinks she's her sister. (1 hr. 54 mins.; R) • Opens 2/2.

Valentine
David Boreanaz and Denise Richards star in this slasher film involving psychotic Valentine's Day cards and a creepy killer. (1 hr. 41 mins.; R) • Opens 2/2.



Touched by an angel: Lebleba and Mahmoud Hémida in *Fallen Angels Paradise.*

New Films

★ Almost Famous
Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone*. (Rainer; 9/18/00) (1 hr. 45 mins.; R) • The Screening Room.

Antitrust
Ryan Phillippe and Tim Robbins star in this paranoid fantasy about a brilliant college grad who gets sucked into the sinister workings of a multi-billion-dollar computer company. (1 hr. 48 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; AMC Empire 25 Theatres; Sony Lincoln Square; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; UA Astoria.

★ Before Night Falls
Javier Bardem gives an astonishing, freewheeling performance as the gay Cuban literary exile Reinaldo Arenas, who in 1990 died in New York from AIDS. Julian Schnabel directs. (Rainer; 1/8/01) (2 hrs. 13 mins; R) • CC Angelika Film Center; Clearview's Chelsea; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas; Cinemart.

Billy Elliot
A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Village East; AMC Empire 25 Theatres; CC Eastside Playhouse; Kew Gardens Cinemas; North Shore Towers.

★ Cast Away
Tom Hanks plays a FedEx systems engineer who is stranded on a remote and uninhabited island in the South Pacific in this Robert Zemeckis movie. At its best, the film is a graceful and resonant fable about isolation and the will to endure. (Rainer; 12/25/00) (2 hrs. 17 mins.; PG-13) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; AMC Empire 25 Theatres; Clearview's Ziegfeld; Clearview's First & 62nd St.; Clearview's Olympia; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Charlie's Angels
Cameron Diaz, Drew Barrymore, and Lucy Liu play the new generation of Angels in this daffy, spirited movie which also features a prize collection of male crazies, including Bill Murray, Tim Curry, and Crispin Glover. The music-video maven McG directed, and he understands why we're watching: to gawk at butt-stomping chicks in stretch-fabric actionwear having a high old time. (Rainer; 11/7/00) (1 hr. 43 mins.; PG) • CO Worldwide Cinemas.

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Angelika Film Center; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Sony Lincoln Square; Clearview's Cobble Hill; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island.

★ Chunhyang
The veteran Korean director Im Kwon Taek renders a masterful take on an eighteenth-century folk tale. (Rainer; 1/08/01) (2 hrs.; NR) • Quad Cinema; Lincoln Plaza Cinemas.

★ Crouching Tiger, Hidden Dragon
Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. Chow Yun-Fat and Michelle Yeoh star as great warriors and friends with a deep, unspoken ardor for each other. (Rainer; 12/11/00) (1 hr. 51 mins.; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; UA Gemini; Lincoln Plaza Cinemas; Magic Johnson Harlem USA; Concourse Plaza; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay; UA Movieworld; UA Movies at Staten Island.

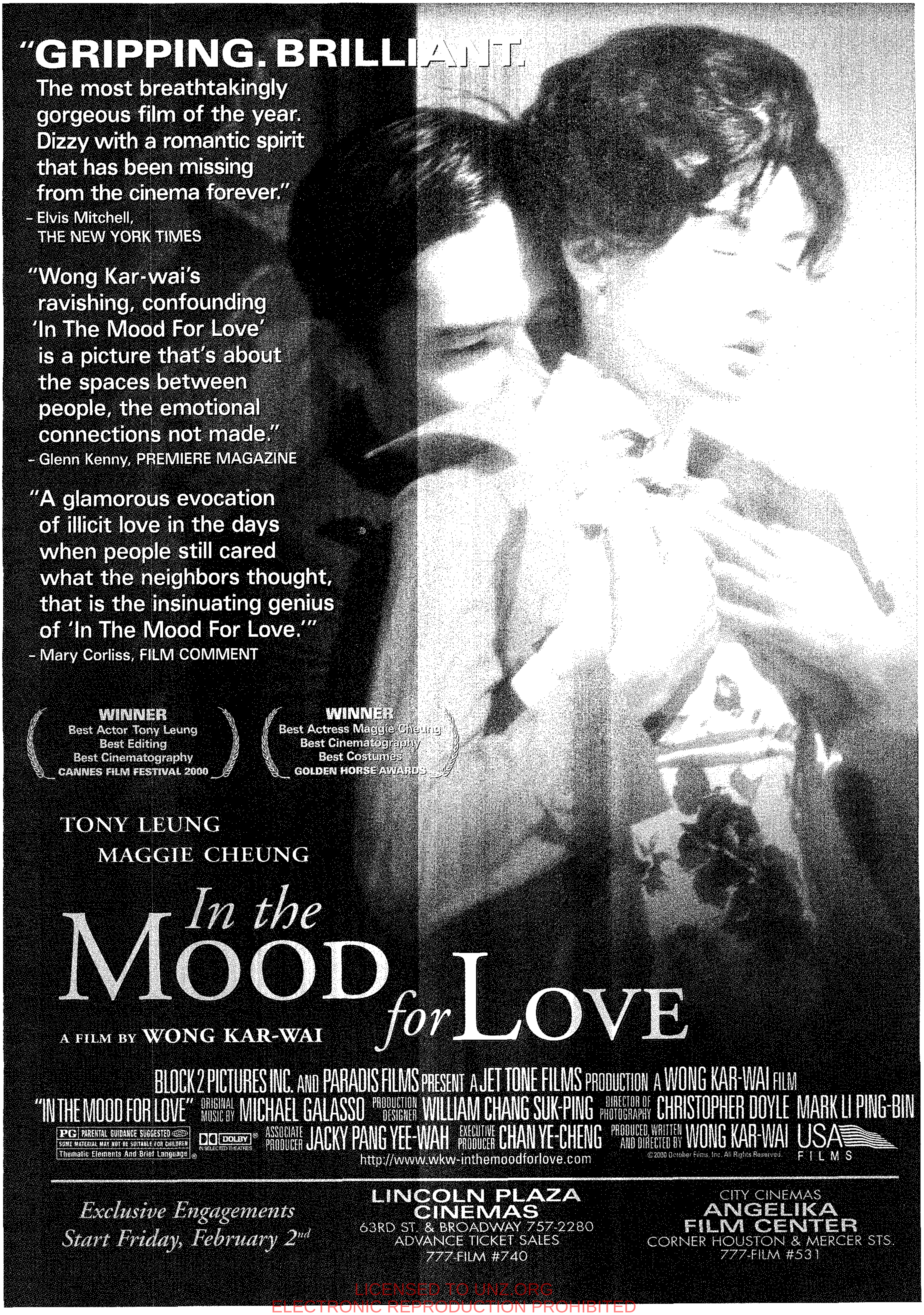
Double Take
Orlando Jones stars as a banker framed for laundering money who unwittingly exchanges passports with a man who's an actual criminal (Eddie Griffin). (1 hr. 28 mins.; PG-13) • Battery Park City Cinema; Clearview's Chelsea; AMC Empire 25 Theatres; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movieworld; UA

Premiere

The Ugly Truth

Despite its inviting title, Elem Klimov's masterful 1984 war drama **Come and See** is an almost impossible film to watch. Lauded by J. G. Ballard as one of the best war films ever made, the story follows a Byelorussian teenage boy who witnesses the destruction of his village by Nazis during the 1942 invasion. The sickeningly violent, hallucinatory images of madness and genocide are aided by an almost industrial soundtrack melding Mozart with shrieks, explosions, and unceasing rounds of gunfire. You may need to be carried out on a stretcher once it's over, but you'll still be glad you had the experience. A brand-new print debuts February 2 at the Film Society of Lincoln Center.

Photographs: top, by ArtMattan Productions; bottom, courtesy of Kino International.



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"Wong Kar-wai's ravishing, confounding 'In The Mood For Love' is a picture that's about the spaces between people, the emotional connections not made."
- Glenn Kenny, PREMIERE MAGAZINE

"A glamorous evocation of illicit love in the days when people still cared what the neighbors thought, that is the insinuating genius of 'In The Mood For Love.'"
- Mary Corliss, FILM COMMENT

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Movies at Staten Island.

Dr. Seuss' How the Grinch Stole Christmas
Jim Carrey is the live-action embodiment of Dr. Seuss's classic Christmas grump. Ron Howard directs. (1 hr. 30 mins.; PG) • CO Worldwide Cinemas; Bay Plaza; Kew Gardens Cinemas.

Dude, Where's My Car?
Ashton Kutcher and Seann William Scott co-star in this raunchy road film à la *Road Trip*, which involves pudding, angry girlfriends, and amnesia. (1 hr. 41 mins.; PG-13) • CO Worldwide Cinemas; Bay Plaza.

The Emperor's New Groove
Eartha Kitt, Sting, and David Spade lend their voices to this animated fable about an ancient diva with witchy powers—with Kitt, of course, in the leading role. (1 hr. 12 mins.; G) • CC Village East; AMC Empire 25 Theatres; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Cinemart; UA Astoria; Atrium; UA Movies at Staten Island.

Erin Brockovich
Julia Roberts plays a twice-divorced mother of three who spearheads an investigation leading to the largest payoff ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. (Rainer; 3/27/00) (1 hr. 43 mins.; R) • AMC Empire 25 Theatres.

Premiere

Gang of Four

People have said there's no such thing as a coincidence, but then, those people probably haven't seen Wong Kar-wai's **In the Mood for Love.** The winner of the Best Actor award and the Technical Grand Prix at the 2000 Cannes International Film Festival stars Tony Leung Chiu-wai (pictured, with Maggie Cheung Man-yuk) as a Hong Kong journalist who moves into an apartment building the same day a lovely secretary (Cheung Man-yuk) does. The two become tight in a jiffy, only to realize their significant others are embroiled in a steamy love affair. Now, we're not going to tell you that the two jilted lovers subsequently fall in love after hearing the news—that would be just *too* unbelievable. Begins February 2.

Faithless
See Rainer, page 54. (2 hrs. 22 mins.; NR) • UA Union Square; Lincoln Plaza Cinemas.

The Family Man
Nicolas Cage stars as an investment banker who has the chance to see how life would've been different if he'd settled down with his college sweetheart (Téa Leoni). (1 hr. 41 mins.; PG-13) • Loews State; Clearview's Park and 86th St.; Bay Plaza; North Shore Towers.

Finding Forrester
You've hunted good will, but have you found Forrester? Yet another tale from director Gus Van Sant about a kindly mentor (Sean Connery) who helps a troubled-though-brilliant student (Rob Brown) get his life together. (2 hrs. 16 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; UA Gemini; Magic Johnson Harlem USA; Sony Lincoln Square; Linden Boulevard Multiplex; Ridgewood; Canarsie; Main Street Cinemas; UA Astoria; UA Movieworld; Atrium.

The Gift
Cate Blanchett is a seer in a Georgia bayou whose readings for troubled local townsfolk are more like social-service sessions. Sam Raimi throws in an impressive amount of gothic claptrap, and Blanchett is impressive as a woman who seems to be living in more than one world. (Rainer; 1/29/01) (1 hr. 49 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Pavilion; Centre Sunnyside; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.

★ Gladiator
Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while, at the same time, presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) • Quad Cinema; Loews State.

★ A Hard Day's Night
Although the Beatles look impossibly young, the film is far too much fun to wax nostalgic over. Richard Lester directed, with a freshness that, if anything, makes it seem more up-to-date stylistically than when it came out. (Rainer; 12/11/00) (1 hr. 34 mins.; G) • Film Forum.

★ The House of Mirth
In Terence Davies's rigorously elegant adaptation of Edith Wharton's novel set in 1905 New York, Gillian Anderson is Lily Bart, the socialite who is undone by the society she wants to become a part of. Each of her defeats carry a death-knell force. Anderson is poignantly fragile in the role, like a silent-movie maiden. (Rainer; 1/2/01) (2 hrs. 4 mins.; NR) • Paris Theatre; Kew Gardens Cinemas.

The Legend of Rita
Bibiana Beglau stars in the title role as a former criminal now posing as a socialist factory worker. Directed by Volker Schlöndorff. (1 hr. 41 mins.; NR) • Film Forum.

Maléna
Guiseppe Tornatore directs this tragicomedy about a chic, mysterious woman (Monica Bellucci), the kind who regularly has gentleman callers fighting to light her cigarette. Guiseppe Sulfaro stars as the man who's been obsessed with her since he was 13. (1 hr. 30 mins.; R) • CC Angelika Film Center; CC Cinemas 1, 2, 3.

★ Meet the Parents
Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • CO Worldwide Cinemas.

Miss Congeniality
A tomboy FBI agent (Sandra Bullock) must learn how to be glamorous in order to go undercover as a beauty-pageant contestant. Co-stars Candice Bergen and Michael Caine. (1 hr. 40 mins.; PG-13) • Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Coronet; Loews Orpheum 7; Loews 84th Street; Bay Plaza; UA Movies at Sheepshead Bay; UA Astoria; Atrium; UA Movies at Staten Island.

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Nurse Betty
Neil LaBute directed this one but didn't write it, which probably explains why it lacks his usual note of noxious misanthropy. It stars Renée Zellweger as a Kansas waitress who, in a fugue state, hits the road for L.A. to find her true dreamboat: a soap-opera actor (Gregg Kinnear). (Rainer; 8/14/00) (1 hr. 49 mins.; R) • Quad Cinema.

★ O Brother, Where Art Thou?
Set in Depression-era Mississippi, this Coen brothers movie actually takes place in their usual rarefied and icy-hot postmodern Nowheresville. George Clooney, John Turturro and Tim Blake Nelson star as escaped convicts; the shagginess of the performances is appealing. (1 hr. 46 mins.; PG-13) • UA Union Square; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Sony Lincoln Square; BAM Rose Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.

102 Dalmatians
Glenn Close reprises her role as the Dalmatian-hungry Cruella De Vil in this follow-up to the 1992 film. Co-stars Gerard Depardieu. (1 hr. 41 mins.; G) • CO Worldwide Cinemas.

Panic
William H. Macy stars as a hit man who wants to go legit; Donald Sutherland plays his terrifying father who won't let him quit the family business. (1 hr. 28 mins.; NR) • CC Angelika Film Center.

The Personals
An eye doctor (Rene Liu) places a classified ad in attempt to find a boyfriend; myriad eccentrics answer. (1 hr. 44 mins.; NR) • Cinema Village.

★ The Pledge
Sean Penn directed this movie starring Jack Nicholson as a retired Nevada homicide detective who can't let go of a hunch that a killer of young girls is still roaming free. (Rainer; 1/15/00) (1 hr. 48 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Sony Lincoln Square; Whitestone; Pavilion; UA Marboro; Main Street Cinemas; Plaza; UA Astoria; UA Movieworld; Atrium; UA Movies at Staten Island.

★ Quills
Geoffrey Rush plays Sade, imprisoned in the Charenton asylum for the insane, and he's a degenerate fop who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet) and gets obliterated for his troubles. (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • CC Village East; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's First & 62nd St..

Requiem for a Dream
Darren Aronofsky's controversial adaptation of the Hubert Selby Jr. novel, which tells four parallel stories all dealing with addiction. Starring Ellen Burstyn, Jared Leto, and Jennifer Connelly. (1 hr. 42 mins.; NR) • Quad Cinema.

Rugrats in Paris: The Movie
Those especially shrill animated children from the popular TV show shriek and bleat their way onto the big screen. (1 hr. 18 mins.; G) • AMC Empire 25 Theatres; Bay Plaza; Linden Boulevard Multiplex; Kew Gardens Cinemas; Main Street Cinemas; North Shore Towers.

Photograph courtesy of USA Films.

Save the Last Dance
Julia Stiles stars as a young dance student who moves to Chicago after her mother dies in an automobile accident. There, she falls in love with a black boy, and must balance her serious ballet talent with the expected complications of interracial affairs. (1 hr. 52 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Shadow of the Vampire
Willem Dafoe triumphs as the actor-vampire Max Schreck in this uneven but sometimes chilling and witty film; Schreck was the actor who played the vampire in F. W. Murnau's 1922 silent classic. It's the conceit of this film that he was, indeed, an actual vampire. John Malkovich co-stars as Murnau, and he's convincingly Teutonic. (Rainer; 1/8/01) (1 hr. 30 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Loews Kips Bay Theatre; Loews State; Clearview's First & 62nd St.; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Kew Gardens Cinemas.

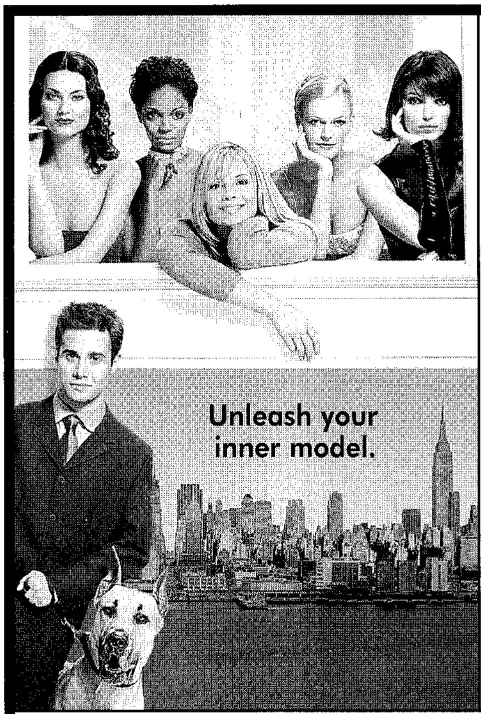
Snatch
Guy Ritchie's film is about warring factions of London gangsters and jewelers, and the subplots cross and recross in a way that's more exhausting than exhilarating. (Rainer; 1/29/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island; YWCA Cine-Club.

★ State & Main
David Mamet's movie about a Hollywood movie crew invading a New England village has its share of sharp satire, although the overall effect is surprisingly mild for Mamet. (Rainer; 1/2/01) (1 hr. 46 mins.; R) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's First & 62nd St.; UA East; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Kaufman Astoria Cinema.

Sugar and Spice
Marley Shelton, Mena Suvari, and Marla Sokoloff star in this black comedy about a high-school cheerleader who becomes pregnant and plans a heist to ensure her baby's financial future. Directed by Francine McDougall. (1 hr. 57 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Sutton; Sony Lincoln Square; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; Centre Sunnyside; Kaufman Astoria Cinema; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.

The Decalogue
Krzysztok Kieslowski's ten-part mini-series, each episode based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • BAM Rose Cinemas.

★ Thirteen Days
A workmanlike but engrossing docudrama-style depiction of how the Kennedy White House dealt with the Cuban Missile Crisis. Kenny O'Donnell, a friend and adviser to both Jack and Bobby, is the White House aide who provides the focal point for most of the scenes. As played by Kevin Costner, he has a Boston accent that could use some coaching. (Rainer; 1/2/01) (2 hrs. 15 mins.; R) • Battery Park City Cinema; Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; AMC Empire 25 Theatres; CC Crown Gotham; Clearview's Park and 86th St.; Sony Lincoln Square; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.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HEAD OVER HEELS

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Solutions to last week's puzzles

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Boys Will Be . . . Oh, Forget It

It's summertime, you're 17, and your parents have left you the summer house for a week as they flit off to the Mediterranean coast. Is now the time to embark upon a journey of love, jealousy, disenchantment, and self-revelation? Probably not—but try telling that to *Nico and Dani*. The two titular boys (Fernando Ramallo and Jordi Vilches, pictured) have a whole host of bittersweet emotional needs: One's a moppy-headed class clown with eyes for the ladies; the other's in love with him; they fooled around some when they were younger, but that was *then*. Don't expect another creepshow like *Chuck and Buck*. Expect *Beautiful Thing* in Spanish with subtitles. Opens February 2.

This Is Spinal Tap
Rob Reiner's classic satire of the heavy-metal scene. (1 hr. 22 mins.; R) • The Screening Room.

★ A Time for Drunken Horses
Iranian filmmaker Bahman Ghobadi has a wonderful feeling for children's faces; he sees in them not merely an innocence but a preternatural maturity as well. His movie is about the hardships of a band of brothers and sisters in the remote, mountainous regions of Kurdish Iran. (Rainer; 11/6/00) (1 hr. 17 mins.; NR) • Cinema Village.

★ Traffic
Steven Soderbergh directed this uneven mélange—a movie about drug trafficking starring Michael Douglas, Catherine Zeta-Jones, Benicio Del Toro, Don Cheadle, and many others. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • Battery Park City Cinema; Loews Village; Clearview's Chelsea; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Olympia; Magic Johnson Harlem USA; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Two Ninas
A dissatisfied Manhattanite (Ron Livingston) is about to move to Maine when he suddenly falls in love with two women, both named Nina (Cara Buono and Amanda Peet). (1 hr. 28 mins.; NR) • Clearview's Waverly; AMC Empire 25 Theatres.

★ Unbreakable
M. Night Shyamalan's follow-up to *The Sixth Sense* is almost as good—it has the same nocturnal sense of dread and a satisfyingly surprising ending. Bruce Willis plays a security guard who alone survives a massive train wreck. Why? Samuel Jackson is a comic-book art collector named Elijah, as in the prophet, and his stare looks like it could burn a hole in Superman's Fortress of Solitude. (Rainer; 11/27/00) (1 hr. 47 mins.; PG-13) • AMC Empire 25 Theatres; Bay Plaza.

Vertical Limit
Chris O'Donnell stars as a climber who must rescue his sister atop the peaks of K2. (1 hr. 41 mins.; PG-13) • AMC Empire 25 Theatres; Bay Plaza; Kaufman Astoria Cinema.

WADD: The Life & Times of John C. Holmes
Cass Paley's documentary examines the lurid life of the legendary porn star with the 13½-inch appendage. (1 hr. 50 mins.; R) • The Screening Room.

The Wedding Planner
Jennifer Lopez stars as an upcoming San Franciscan wedding planner who's trying to balance her career and a romance with a swarthy do-gooder (Matthew McConaughey). (1 hr. 31 mins.; R) • Battery Park City Cinema; CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; Loews 84th Street; Magic Johnson Harlem USA; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kew Gardens Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Wes Craven Presents: Dracula 2000
In this one, the vampire pays a visit to America to combat his nemesis (Christopher Plummer). (1 hr. 47 mins.; R) • AMC Empire 25 Theatres; Bay Plaza; Concourse Plaza; Whitestone; Cinemart; Kaufman Astoria Cinema.

What Women Want
A male-chauvinist pig (Mel Gibson) sees the error of his ways after a bump on the head gives him the ability to read women's minds. Co-stars Helen Hunt. (1 hr. 34 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.

★ Wonder Boys
A superb comedy, starring Michael Douglas as a college creative-writing professor in Pittsburgh whose wife has walked out on him, about the long weekend in which his life unravels and ties itself up again. Tobey Maguire co-stars as the student who acts as a kind of surrogate son/comrade-in-arms. (Rainer; 3/6/00) (1 hr. 52 mins.; R) • AMC Empire 25 Theatres.

Yi Yi
Edward Yang's complicated tale examining the relationship between a mother and son, and the nature of family in general. (2 hrs. 53 mins.; NR) • Kew Gardens Cinemas.

★ You Can Count On Me
Writer-director Kenneth Lonergen's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portraits of family connection I've ever seen. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East; AMC Empire 25 Theatres; Clearview's 59th Street East; Clearview's 62nd and Broadway.

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Avenue (212-945-3418) • Antitrust; Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Double Take; Finding Forrester; The Gift; The Pledge; Save the Last Dance; Shadow of the Vampire; Snatch; State & Main; Sugar and Spice; Thirteen Days; Traffic; The Wedding Planner; What Women Want.

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Before Night Falls; Chocolat; Crouching Tiger, Hidden Dragon; Maléna; Panic.

CC Village East
189 Second Ave. (212-529-6799) • Billy Elliot; The Emperor's New Groove; Quills; The Wedding Planner; You Can Count On Me.

Cinema Village
22 E. 12th St. (212-924-3363) • The Personals; Restless; A Time for Drunken Horses.

Clearview's Waverly
323 Sixth Ave., at W. 3rd St. (212-777-FILM#603) • Shadow of the Vampire; Two Ninas.

Film Forum
209 W. Houston St. (212-727-8110) • A Hard Day's Night; The Legend of Rita; Satyricon. (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave., at 11th St. (212-50-LOEWS#952) • Finding Forrester; Save the Last Dance; Sugar and Spice; Thirteen Days; Traffic; What Women Want.

Quad Cinema
34 W. 13th St. (212-255-8800) • Chunhyang; Gladiator; Nurse Betty; Requiem for a Dream.

UA Union Square
13th St. and Broadway (212-253-2225) • Antitrust; Cast Away; Faithless; The Gift; O Brother, Where Art Thou?; The Pledge; Shadow of the Vampire; Snatch; State & Main.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Cast Away; Quills; State & Main; Thirteen Days.

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Antitrust; Before Night Falls; Crouching Tiger, Hidden Dragon; Double Take; Snatch; State & Main; Traffic.

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Cast Away; The Pledge.

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Finding Forrester; Miss Congeniality; Save the Last Dance; Thirteen Days; Traffic; The Wedding Planner.

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Chocolat; Crouching Tiger, Hidden Dragon; Finding Forrester; The Gift; Miss Congeniality; O Brother, Where Art Thou?; The Pledge; Save the Last Dance; Shadow of the Vampire;

Photograph courtesy of Avatar Films.

Snatch; Sugar and Spice; Traffic; The Wedding Planner; What Women Want.

42nd–60th Streets

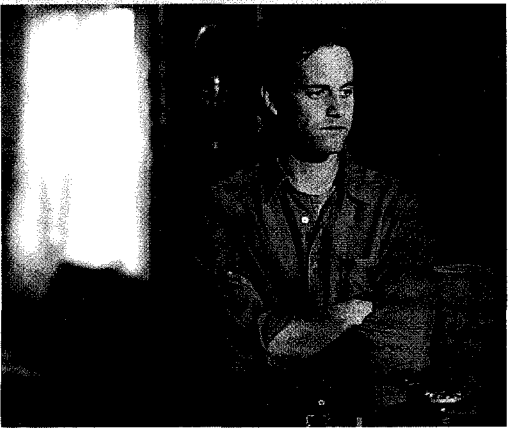
AMC Empire 25 Theatres
234 W. 42nd St. at 8th Ave. (212-398-3939) • Antitrust; Billy Elliot; Cast Away; Chocolat; Double Take; The Emperor's New Groove; Erin Brockovich; Finding Forrester; High Fidelity; Miss Congeniality; Quills; Rugrats in Paris: The Movie; State & Main; Sugar and Spice; Thirteen Days; Two Ninas; Unbreakable; Vertical Limit; The Wedding Planner; Wes Craven Presents: Dracula 2000; Wonder Boys; You Can Count On Me.

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Before Night Falls; Chocolat; Maléna.

Festivals

We're Just Jealous

Kirk Cameron (pictured) has gone post-apocalyptic. The once screechy-voiced, brightly sweatered star of *Growing Pains* rematerializes this week in **Left Behind: The Movie**, a film based on the best-selling Christian novel that's sold over 5 million copies, none of them to anyone we know. The plot seems to be something about the aftermath of the Rapture: Vehicles drive without passengers; bodies vanish into thin air; and the government is conquered by a new leader named Chaos. Let's hope a wayward Scud figures prominently in Cameron's final scene. Begins February 2.



CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • Thirteen Days.

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Billy Elliot.

CC Sutton
205 E. 57th St. (212-759-1411) • O Brother, Where Art Thou?; Sugar and Spice.

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • You Can Count On Me.

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Cast Away.

CO Worldwide Cinemas
340 W. 50th St. (212-505-CINE#610) • Charlie's Angels; The Contender; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; Meet the Parents; 102 Dalmatians; Remember the Titans.

Loews 42nd Street E Walk
42nd Street at Eighth Ave. (212-50-LOEWS#572) • The Gift; O Brother, Where Art Thou?; The Pledge; Save the Last Dance; Snatch; Traffic; What Women Want.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Crouching Tiger, Hidden Dragon.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Miss Congeniality; Save the Last Dance.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • The Family Man; Gladiator; Shadow of the Vampire; Sing-a-long Sound of Music.

Paris Theatre
4 W. 58th St. (212-688-3800) • The House of Mirth.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Cast Away; Chocolat; Double Take; The Pledge.

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Gift.

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Cast Away; Quills; Shadow of the Vampire; Snatch; State & Main.

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • The Family Man; Thirteen Days.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Traffic.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • The Pledge; What Women Want.

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • The Gift; Miss Congeniality; Save the Last Dance; Snatch; Traffic; The Wedding Planner; What Women Want.

UA East
1629 First Ave., at 85th St. (212-249-5100) • State & Main.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Crouching Tiger, Hidden Dragon; Finding Forrester; The Wedding Planner.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • You Can Count On Me.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The Gift; The Wedding Planner.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Cast Away; Traffic.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Before Night Falls; Chunhyang; Crouching Tiger, Hidden Dragon; Faithless; State & Main.

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Double Take; The Emperor's New Groove; Miss Congeniality; Save the Last Dance; The Wedding Planner.

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; Finding Forrester; Save the Last Dance; Traffic; The Wedding Planner; What Women Want.

New Coliseum
701 W. 181st St. (212-740-1545) • Cast Away; Double Take; Save the Last Dance; Traffic.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Double Take; Save the Last Dance; Traffic.

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Antitrust; Chocolat; Finding Forrester; The Gift; O Brother, Where Art Thou?; The Pledge; Snatch; Sugar and Spice; Thirteen Days; Traffic; What Women Want.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • 102 Dalmatians; Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie; Traffic; Unbreakable; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Concourse Plaza
214 E. 161th St. (718-588-8800) • Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; Save the Last Dance; Snatch; Traffic; The Wedding Planner; Wes Craven Presents: Dracula 2000; What Women Want.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Antitrust; Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; The Pledge; Save the Last Dance; Shadow of the Vampire; Snatch; Sugar and Spice; Traffic; The Wedding Planner; Wes Craven Presents: Dracula 2000; What Women Want.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Crouching Tiger, Hidden Dragon; O Brother, Where Art Thou?; The Decalogue. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Double Take; Finding Forrester; Save the Last Dance.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Chocolat; Crouching Tiger, Hidden Dragon; O Brother, Where Art Thou?; Shadow of the Vampire; State & Main.

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (718-777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Antitrust; Double Take; Save the Last Dance.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Antitrust; Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; Finding Forrester; Rugrats in Paris: The Movie; Save the Last Dance; Shadow of the Vampire; Snatch; Sugar and Spice; Traffic; The Wedding Planner; What Women Want.

Pavilion
188 Prospect Park West (718-369-0838) • Antitrust; Cast Away; Double Take; The Emperor's New Groove; The Gift; The Pledge; Save the Last Dance; Snatch; Sugar and Spice; Thirteen Days; Traffic; The Wedding Planner.

Photograph by Ken Woroner, © Cloud Ten Pictures.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Cast Away; Double Take; Finding Forrester; Save the Last Dance; Snatch.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • The Pledge; Save the Last Dance; Sugar and Spice; Traffic.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Antitrust; Cast Away; Crouching Tiger, Hidden Dragon; Double Take; Miss Congeniality; Save the Last Dance; Snatch; Thirteen Days; The Wedding Planner; What Women Want.

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Cast Away; The Gift; Save the Last Dance; Sugar and Spice; The Wedding Planner.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Before Night Falls; Double Take; The Emperor's New Groove; Save the Last Dance; Wes Craven Presents: Dracula 2000; What Women Want.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; Finding Forrester; Miss Congeniality; Save the Last Dance; Snatch; Sugar and Spice; Thirteen Days; Traffic; The Wedding Planner; What Women Want.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Double Take; Save the Last Dance; Traffic.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Double Take; The Gift; Snatch; State & Main; Sugar and Spice; Thirteen Days; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Billy Elliot; Dr. Seuss' How the Grinch Stole Christmas; The House of Mirth; O Brother, Where Art Thou?; Rugrats in Paris: The Movie; Shadow of the Vampire; The Wedding Planner; Yi Yi.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Cast Away; Double Take; Finding Forrester; The Pledge; Rugrats in Paris: The Movie; Save the Last Dance; Traffic.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Billy Elliot; The Family Man; Left Luggage; Rugrats in Paris: The Movie.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • The Pledge; Save the Last Dance.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (718-777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (718-777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • Antitrust; The Emperor's New Groove; Finding Forrester; Miss Congeniality; The Pledge; Save the Last Dance; The Wedding Planner.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Thirteen Days; Traffic.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Crouching Tiger, Hidden Dragon; Double Take; Traffic.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Cast Away; The Gift; Save the Last Dance; Snatch; Sugar and Spice; The Wedding Planner; What Women Want.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; The Family Man; Finding Forrester; The Gift; Miss Congeniality; The Pledge; Snatch.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Cast Away; Save the Last Dance; Snatch; The Wedding Planner.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Cast Away; Crouching Tiger, Hidden Dragon; Double Take; Finding Forrester; The Pledge; Thirteen Days; The Wedding Planner.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Cast Away; Chocolat; The Emperor's New Groove; Finding Forrester; Miss Congeniality; The Pledge; Save the Last Dance; Traffic; The Wedding Planner; What Women Want.

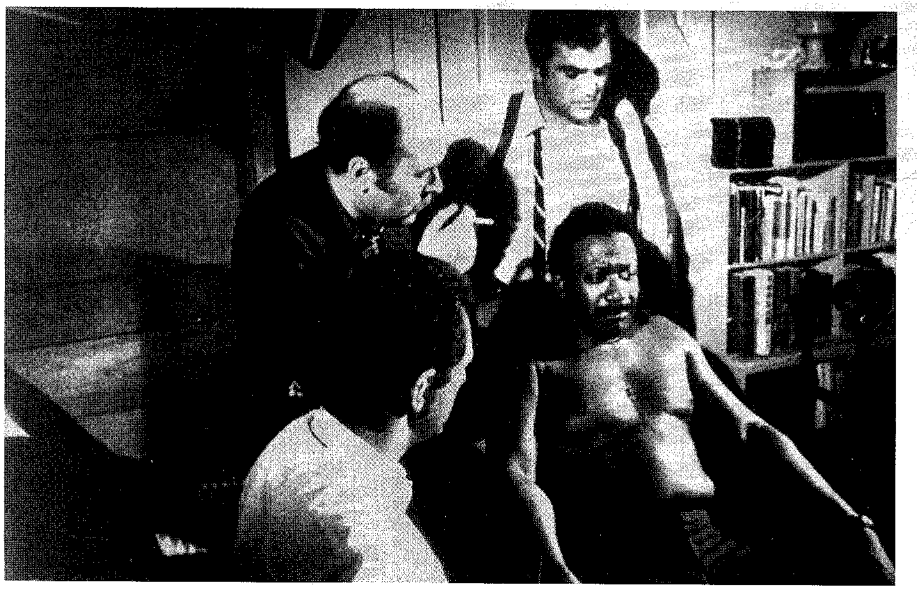
UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Cast Away; Save the Last Dance; Sugar and Spice; Traffic; The Wedding Planner.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; The Gift; Miss Congeniality; The Pledge; Save the Last Dance; Snatch; Sugar and Spice; Thirteen Days; Traffic; The Wedding Planner; What Women Want.

Festival

Retrossssspective

To celebrate Black History Month, BAM Rose Cinemas is presenting **Behind the Screen With Melvin,** a series of four films directed by Melvin Van Peebles (pictured), including a sneak preview of the upcoming *Bellyful* (a dark comedy about a conservative French couple who hire a young black orphan and involve her in a bizarre prank) and 1971's *Sweet Sweetback's Baadasssss Song*, which stars Peebles as a tough hustler who murders two cops after they assault a black woman—and which single-handedly established the entire blaxploitation genre. The ever-eclectic director will also participate in *three* Q&A sessions and performs with his band Roadkill. Begins February 1.



Photograph courtesy of Cinemation Industries.

Museums, Societies, Etc.

American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.• Through 3/4: "Movies Selected by the New York Film Critics Circle." 2/3: *The Player* (1992); *Two or Three Things I Know About Her . . .* (1966); *Last Year at Marienbad* (1961). 2/4: *The Right Stuff* (1983).

Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • 1/30: "Kino International Presents." *My Name Is Ivan/Ivan's Childhood* (1962). 2/1-2/5: "American Theatrical Premiere." *Fallen Angels Paradise* (1999).

BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770). • 1/30: "Films by Daniel Schmid." *Hécate* (1982); *The Decalogue 3 & 4* (1987). 1/31: "Special Screening: US Premiere!" *Malou Meets Ingmar Bergman and Erland Josephson* (2000). 2/1-2/2: "Behind the Screen With Melvin." *Watermelon Man* (1970). 2/3-2/4: "BAMcinématek Favorites." *Rififi* (1955); *The Decalogue 5 & 6*. 2/4. 2/5: "The Criminal Cinema of François Ozon." *Water Drops on Burning Rocks* (1999).

Film Forum
11/209 W. Houston St. (212-727-8110); $9. • Through 4/2: "Marion Davies." 2/5: *Beverly of Graustark* (1926); *Operator 13* (1934).

YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers. • Through 7/29: "A Treasury of French Films." 2/3-2/4: *The Raven (Le Corbeau)* (1943).

Trailers

FAMILY GATHERING The star-studded cast of Disney's *The Royal Tenenbaums* is headed to New York City this month to begin working on the comedy; the *Tenenbaum* crew includes **Gwyneth Paltrow**, **Gene Hackman**, **Anjelica Huston**, and **Ben Stiller**, who make up a bizarre family of geniuses who continue to live together even after they are married adults; **Wes Anderson** (*Rushmore*) will direct.

SECRET AGENT MEN Although **Chow Yun-Fat** won't be appearing (as rumored) in Warner Brothers' *Ecks Vs. Sever*, **Antonio Banderas** has agreed to play one of two spies pitted against each other by their own government; **Wych Kaosayananda**, in his English-language film debut, will direct the action thriller, which follows the agents' bitter rivalry as they fight to the death.

NO BOYS ALLOWED **Bonnie Bruckheimer**, a partner at Bette Midler's All Girl Productions, will produce the film version of **Rebecca Wells**'s best-selling novel, *Divine Secrets of the Ya-Ya Sisterhood*, for Warner Bros.; **Sandra Bullock** is in talks to star opposite **Ellen Burstyn** in the drama, which traces the friendships and family dramas of a woman in the South; **Callie Khouri**, who wrote *Thelma and Louise*, will direct.

THERE'S SOMETHING ABOUT MATT **Matt Dillon** will do double duty this month as star and (first-time) director of *Beneath the Banyan Trees*, for MGM; the film will follow a scam artist on the lam (Dillon) as he travels to Cambodia to collect money from his partner in crime; **James Caan** will co-star. SARA CARDACE

TOBIAS *Continued from page 59*

and circus and martial arts—that were clearly not dance but seemed somehow, undeniably, connected to it. The skating champion John Curry, distinguished for his sublime lyricism on ice, had even summoned established classical- and modern-dance choreographers to create works for his troupe. Performed by athletes in heavy lace-up boots with fierce metal blades on a surface that was utterly foreign to conventional dancing (being all glide, no traction), several of these pieces were astonishingly affecting.

In the circus arena, it's the aerialists who appeal most powerfully to dance fans. Their attraction lies partly in the svelte line they must maintain for aerodynamic effectiveness, partly in their precise timing, partly in their ardent courtship of danger, but chiefly in their deeply satisfying relationship to gravity, one of nature's incontrovertible laws, which they both defy and exploit. I was thrilled by the men on the flying trapeze recently at **Circus Oz**, a wacky Australian show playing a return engagement at the New Victory.

The New Victory is a small stage, and Circus Oz is distinguished for its ramshackle comedy rather than for advanced technical skills. The aerialists, Sebastian Dickins and the singularly named Mozes, are good but hardly of Flying Wallenda caliber or range. The excitement they generated arose from a commodity now tragically rare in theatrical and personal life—intimacy. They operated so close to the lookers-on, we responded viscerally to their feats. Perched on parallel swings, they flew out over our heads and then, upended, soared so high their feet grazed the top of the old-fashioned gilded proscenium. Close enough to see their sweat, we could feel the exertion and coordination of their muscles. We were hypnotized into breathing in tandem with their outward and upward arc as they freed themselves from Earth and their inevitable backward swoop as they were sucked back into the planet's orbit.

Circus Oz is designed, as are all New Victory attractions, for "family audiences." I had duly equipped myself with a 7-year-old relative who greeted most of the show with lusty delight, remarking afterward that the only act he didn't enjoy was the aerialists'. "Too scary," young Will pronounced, "but it was okay; I just covered my eyes." He hadn't, though. He'd covered his ears. His eyes were wide open throughout those extraordinary flights—rapt, astonished. ■

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Photographs: top, by Andrea Renault/Globe Photos; bottom, by Robin Platzer/Twin Images.

Theater

Edited by Logan Hill

Broadway

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $85. Tues. at 7, Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Betrayal
Director David Leveaux (last season's powerful revival of Tom Stoppard's *The Real Thing*) directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. This tense 1978 drama, one of Pinter's tightest plays, moves back through time to track a wife's seven-year affair with her husband's best friend to its almost heartbreakingly naïve beginning. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 2/4. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Onstage

Celebrities Are Stalking Us

Autograph hounds, rejoice—**Broadway**'s looking like an issue of *Us Weekly*! Since somebody decided to line the Great White Way with red carpet this month, Reba McEntire's handling six-shooters in *Annie Get Your Gun* (pictured, above), Ben Vereen's shaking his hips in *Fosse*, Gina Gershon's waxing decadent in *Cabaret*, Bebe Neuwirth's back to vamping in *Chicago* (right), and Rosie O'Donnell's trying to "save" *Seussical* from critical abusical. So there's no telling who you might bump into while you're munching on buffalo wings at the new WWF boîte. (See "Broadway.")

Cabaret
The Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Bebe Neuwirth stars, opposite Belle Calaway through 3/1. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Dirty Blonde
Kathy Najimy takes over for actress-playwright Claudia Shear in this delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse
A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. Ben Vereen stars, through 4/1. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Jane Eyre
This musical, with contributions from John Carid, Scott Schwartz, John Napier, and Paul Gordon, received very mixed reviews at the La Jolla Playhouse—but broke box-office records. $50–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well. (Simon: 5/8/00.) $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Photographs: top, Andrew Eccles; bottom, Carol Rosegg.

Previews

Every Breath You Take

In Boy Gets Girl, the latest offering from Rebecca Gilman (*Spinning Into Butter*), a New York journalist (Mary Beth Fisher) goes out on a blind date with a charming, good-looking guy (Ian Lithgow, pictured, with Fisher)—and can't shake him. Gilman's unflinching look at the terror of a commonplace stalking case was a big hit at Chicago's Goodman Theatre last year, where, no doubt, audience members had very anxious trips home from the theater. Previews begin January 30 at the Manhattan Theatre Club. (See "Off Broadway.")

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The Irish return. $25–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). Enjoy the eye-popping design by David Rockwell (Cirque Du Soleil Theatres). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. As Trudy says, "I'm glad I got delusions of grandeur. It makes me feel a lot better about myself." $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/25. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
The struggling but optimistic musical gets a much-needed lift from Rosie O'Donnell. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $25–$85. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

The Tale of the Allergist's Wife
Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still over-active allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Boy Gets Girl
A strange tale of love in the city by controversial playwright Rebecca Gilman (*Spinning Into Butter*). $55. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. Previews begin 1/30 for a 2/20 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

The Devil's Music: The Life and Blues of Bessie Smith
The legendary singer gets the biographical treatment in this new musical, conceived and directed by Joe Brancato (*Cobb*), with a book by Anglo Parra and musical arrangements by Miche Braden. $35. In previews for a 2/1 opening. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • Theatre 3, 311 W. 43rd St. (212-279-4200).

Excuse Me, I'm Talking!
The Jewish Rep presents Judy Chaikin's autobiographical one-woman show of songs and stories. $40–$45. Tues., Wed., Thurs., and Sat. at 8, Wed., Sat., and Sun. at 2, Sun. at 7. Previews begin 2/3 for a 2/11 opening. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Fool for Love
Sam Shepard's dysfunctional desert tale is revived by the 29th Street Rep. $35. Mon.–Sat. at 8. Previews begin 2/5 for a 2/14 opening. • 29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).

Isn't It Romantic
Worth Street Theater stages Wendy Wasserstein's 1983 comedy, directed by Jeff Cohen. $35. Wed.–Sat. at 8, Sun. at 3. Previews begin 2/2 for a 2/14 opening. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

Little Murders
Blythe Danner, Polly Draper, Joel Grey, Mark McKinney, and Jules Feiffer all read in the second production of the "City Center Voices!" series. $30–$50. 1/30 at 8. • City Center Theatre, 131 W. 55th St. (212-581-1212).

The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. $25–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. In previews for a 2/1 opening. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

A Skull in Connemara
The Roundabout Theatre Company presents the final episode of the "Leenane" trilogy by the talented playwright Martin McDonagh (*The Beauty Queen of Leenane, The Cripple of Inishmaan*). $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Previews begin 1/30 for a 2/22 opening. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Time and Again
New musical version of Jack Finney's time-travel romance from the Manhattan Theatre Club. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 1/30 opening. • MTC's Stage II at City Center, 131 W. 55th St. (212-581-1212).

Now Playing

American Rhapsody
A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. $40–$55. Wed.–Sat. at 8, Sun. at 7:30, Wed., Sat., and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7.

Ground Rules

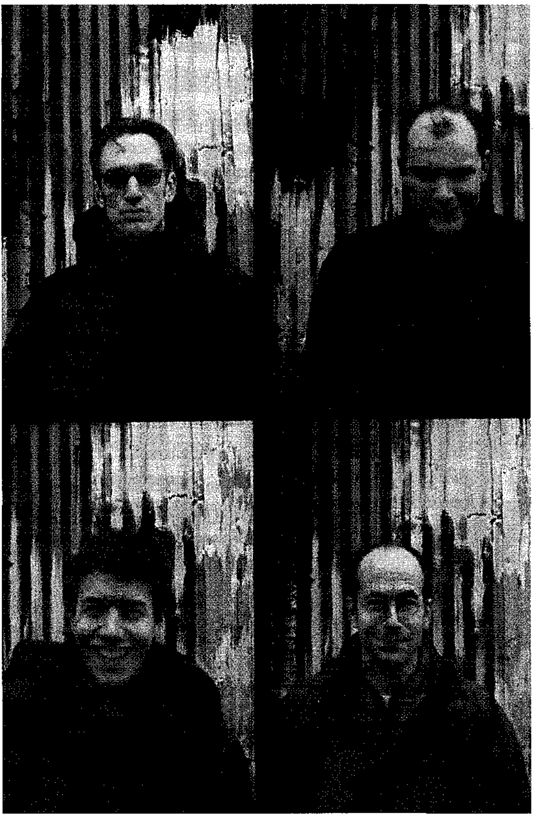
Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph courtesy of the Goodman Theatre.

Opening

The Naked Truth

Naked Babies is a catchy name for a comedy troupe, but "on a T-shirt it looks like a porn site or a strip club or a maternity magazine," says Brian Huskey (pictured, bottom right). "It's something that initially seems cute but then quickly becomes disturbing," offers fellow Baby John Ross Bowie (bottom left). Likewise, their wildly inventive sketches—which interconnect in a satisfying and unpredictable way over the course of an evening—tend to be equal parts whimsy and neurosis: God is kidnapped by philosophy majors who offer him a bong hit ("No thanks, it makes me paranoid"); the Incredible Hulk goes on Paxil and commits himself to rage management; a flipper baby grows up to be a frat-boy jerk who has fake flipper-baby telethons to pay off his gambling debts. "That one's sort of a reaction to p.c.," says Seth Morris (top left), "which made you like, 'I feel bad for being straight! I feel bad for having arms!' " Fortunately, all four Babies are in therapy. "The risk is that therapy is going to work and then I won't be funny anymore," says Rob Corddry (top right). Catch them before they're healthy, in their new show, *These Are Rocketship People,* directed by *Road Trip* screenwriter Scot Armstrong. Friday nights at eight in February and March at the Upright Citizens Brigade Theater, 161 West 22nd Street (212-366-9176); $5. ARIEL LEVY



Photograph by Rick Buchannan.

Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Buying Time
Michael Weller's play about a law firm whose commitment to environmental work becomes threatened by one of its corporate clients has reopened. $40. Tues.–Sat. at 8, Sun. at 3 and 7. Through 2/4. • New 14th Street Y of the Educational Alliance, 344 E. 14th St. (212-206-1515).

Cary and Gallo: What If We Did This?
Ted Sullivan directs the comic duo Cary and Gallo, in a production written by several late-night-television writers. $30. Mon. at 8. Through 2/12. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Cat's Paw
A new play and "meditation on the Don Juan theme" by the furiously inventive Mac Wellman (*Hypatia, Fnu Lnu*). $15. Wed.–Sat. at 7:30. • SoHo Rep, 46 Walker St. (212-479-7979).

Cellini
Moonstruck screenwriter John Patrick Shanley wrote and directs this play about larger-than-life Florentine sculptor and ladies' man Benvenuto Cellini. $30–$50. Tues. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Wed. at 7, Sun. at 3. In previews for a 2/12 opening. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

The Cherry Orchard
Joseph Hardy returns to Theatre 80 to direct the Pearl Theatre Company's new production of Chekhov's classic drama. $28–$35. Tues. at 7, Thurs.–Sat. at 8, Wed. and Sun. at 2. Through 2/25. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

Cobb
Thanks to Kevin Spacey's advocacy, Lee Blessing's suddenly timely play about the baseball icon transfers to Off Broadway. Joe Brancato directs. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Code of the West
Mark R. Giesser wrote and directs this comedy about Joshua A. Norton, who proclaimed himself Emperor of the United States in 1859 San Francisco, and a woman who wants to marry him in order to claim an inheritance. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. • Mint Theatre, 311 W. 43rd St. (212-279-4200).

The Conjure Man Dies
A mystery about an African king who graduates from Harvard, moves to Harlem, and becomes a fortune-teller. Clifton Turner Davis directs the New Federal Theatre production. $25. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. Through 2/11. • Henry Street Settlement, 466 Grand St. (212-353-1176).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dido, Queen of Carthage
The Taget Margin Theater begins its Marlowe-devoted tenth-anniversary season with Marlowe's rarely performed first play, which retells the story of Aeneas and Dido. $15. Tues.–Sat. at 8, Sun. at 3 and 7. Through 2/24. • Ohio Theatre, 66 Wooster St. (212-358-3657).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Downhearted Blues—The Life and Music of Bessie Smith
Tony and Grammy-winning Jennifer Holliday wrote and stars in this musical one-act chronicling the life of Bessie Smith for the Illyria Theatre. $30. Thurs.–Sat. at 8, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by multiple Emmy winner Chuck Ranberg. Cast includes Anthony Barrile, Jim J. Bullock, David Drake, and Christopher Durham. $45–$49.50. Mon.-Wed. and Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Force Continuum
New production of the Atlantic Theater Company about three generations of black officers of the NYPD. Written by Kia Corthron and directed by Michael John Garcés. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Opens 2/8. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria
Four Latino guys fight to put together a song-and-dance revue that confounds stereotypes. $37.50–$47.50. Tues.–Sat. at 8, Sat. and Sun. at 3. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fresa y Chocolate (Strawberry and Chocolate)
A comedy about the confrontation between a gay artist and a revolutionary purist. $30–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring Christopher Fitzgerald (*Saturday Night*). $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Gemini
Canadian comic rant starring Kenneth Wilson-Harrington as a dictatorial nutcase who imagines himself to be the fascist dictator of an insane asylum. Written by Edward Manning. $15. Wed.–Sat. at 8, Sat. at 10. • 78th Street Theatre Lab, 445 W. 49th St. (212-873-9050).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Thurs.–Sat. at 8, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

An Idiot Divine

New music theater piece from composer/performer Rinde Eckert (*And God Created Whales*), about an idiot and a murderer. $25–$35. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 4. Through 2/18. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

The Importance of Being Oscar

Niall Buggy (*The Weir*) stars in this new Irish Repertory Theatre production of Micheál MacLiammóir's portrait of Oscar Wilde. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Jesus Hopped the A Train

After a successful run at the LAByrinth Theater, this new play by Stephen Adly Guirgis (*In Arabia, We'd All Be Kings*) transfers for an Off Broadway stint. In its first production, John Ortiz, the talented co-founder of the LAByrinth Theater, gave a mesmerizing, intense performance as Angel Cruz, a Rikers Island prisoner who confronts a religious fanatic (Ron Cephas Jones) behind bars. $45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 3. • East 13th Street Theatre, 136 E. 13th St. (212-239-6200).

Killers and Other Family

John Lawler directs a new play by Lucy Thurber about a young woman whose past catches up to her. $35. Wed.–Sat. at 8, Sun. at 7. Through 2/18. • Rattlestick Theatre, 224 Waverly Pl. (212-206-1515).

Krisit

A new comedy by Y York about plastic surgery in Hollywood. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/18. • Primary Stages, 354 W. 45th St. (212-333-4052).

Late Nite Catechism

Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Living in the Wind

Michael Bradford's romantic drama about two former slaves stars David Damane and Sally Stewart-Coleman. $35–$40. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

The Love Machine

Sandra Bernhard and her band return with a new version of *Songs I Sang on the Kibbutz*. $35–$40. Wed.–Sat. at 8, Sun. at 7. Through 2/4. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Maybe, Baby It's You

Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed. at 2 and 8, Thurs. and Fri. at 8, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

More Lies About Jerzy

Jared Harris plays a Polish expatriate novelist named Jerzy whose Holocaust memoir may have needed better fact-checking. $45. Tues.–Sat. at 8, Sun. at 3 and 7. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Murdered by the Mob

Interactive off-line entertainment with a three-course dinner, door prizes, death, dancing, and acting awards for best audience participation. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Now That Communism Is Dead, My Life Feels Empty

Richard Foreman (*Bad Boy Nietzsche*) directs Tony Torn and Jay Smith as two ex-radical hipsters who just don't belong in a post-Marxist world. $15. Tues. and Fri.–Sun. at 8. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Our Sinatra

Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$100. Mon.–Wed., Fri. and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

Paradise Island

Lynn Cohen and Adrienne Shelly star as a mother and daughter on a 24-hour Caribbean gambling getaway in a new drama written by Benjie Aerenson (*The Possum Play*) and directed by Andy Goldberg (*The Bomb-itty of Errors*). $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • New Group/Theatre @ St. Clement's, 423 W. 46th St. (212-279-4200).

Perfect Crime

The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Pete 'n' Keely

If you can approach this pocket musical with an open mindlessness, you can have a rattling good time. A 1968 TV studio presents a live telecast meant to reconcile and reinstate an estranged husband-and-wife team on the order of Steve Lawrence and Eydie Gorme. James Hindman's pastiche book is a spirited takeoff on the fifties and sixties entertainers' acts and lives. Mark Waldrop has directed with sauciness and gusto. George Dvorsky and Sally Mayes sing, dance, and spar to comic perfection. (Simon: 1/8/01). Costumes by Bob Mackie. $35–$55. Tues–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Resident Alien

American premiere of Tim Fountain's "fully authorized dramatization" of the late Quentin Crisp's life and work, directed by Mike Bradwell and starring Bette Bourne as the "Naked Civil Servant" himself. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

Stomp

As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Strictly Personal

A comedy about dating and personals by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

The Syringa Tree

Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tallulah Hallelujah!

Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Last year, two plays about West debuted and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. Soon, three Off Broadway shows will tackle the legacy of the raunchy brunette. Tovah Feldshuh's up first in her new show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Tamicanfly

A blind old man has a vision that a horse named Tamicanfly will win the sixth at a racetrack across the country, and enlists his grandson to help him gamble his life savings on the race. Directed by Ethan McSweeny and presented by the Weissberger Theater Group. $35. Tues.–Sat. at 8, Sat.–Sun. at 3. Through 2/4. • McGinn/Cazale Theater, 2162 Broadway (212-239-6200).

Te Juro, Juana Que Tango Ganas (I Swear to You Jane, I Have an Itch for You)

Comedy of manners "in the style of Molière" by Emilio Carbadallido. $30–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Theater of Light

The return of "light artist" Rudi Stern's "visual fantasia," which features thousands of hand-painted images combined with light and music. $20. Wed. and Sun. at 8, Thurs.–Sat. at 8 and 10. • Flamboyan Theatre, 107 Suffolk St. (212-279-4200).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $67.50–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St. and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues

Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. Through 2/18. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques

Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the fifties, as the United States began its military exercises. The playwright, Jorge González, is the recent winner of the 2000 Nuestras Voces playwriting contest. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Such a Pleasure

Formerly titled *Yenta Unplugged!*, Annie Korzen's new solo show presented by the Jewish Rep, **Excuse Me, I'm Talking!**, just *might* feature a few Jewish-mother jokes. Known to many as the Floridian Doris Klompus on *Seinfeld,* Korzen (pictured) will use songs, sketches, and 40 characters to reflect on her life in Jewish America, from the Bronx to that modern promised land Beverly Hills. Previews begin February 3. (See "Off Broadway.")

Photograph by Scott Ashton.

Off-Off Broadway

The "A" Word
In Latiffe Mardin's drama, set in 1968, a family confronts an unwanted pregnancy. $15. Thurs.–Sat. at 8, Sun. at 3 and 7. Through 2/18. • Greenwich Street Theatre, 547 Greenwich St. (212-768-7971).

The Complete Lost Works of Samuel Beckett As Found in an Envelope . . .
The title of this 2000 FringeNYC award-winner for overall excellence continues, . . . *(partially burned) in a Dustbin in Paris Labeled "Never to be performed. Never. Ever. EVER! Or I'll Sue! I'LL SUE FROM THE GRAVE!* Seven "Beckett" scripts performed by Chicago's Neo-Futurists and the Theater Oobleck. $12. Thurs.–Sat. at 8. Through 2/3. • Present Company Theatorium, 196 Stanton St. (212-420-8877).

Fiddler Sub-Terrain
New satirical update of *Fiddler on the Roof*, featuring members of the Klezmatics and Paradox Trio. $15. Thurs.–Sat. at 7:30, Sun. at 3. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Honey & Boyd
Theater Ten Thousand presents a comedy about a young American couple stranded in New Jersey who decide to wander the earth via mass transit. $12. Sun.–Tues. at 8. • Present Company Theatorium, 196 Stanton St. (212-420-8877).

Hymn to the Rising Sun
A sadistic warden presides over a hellish chain gang in this drama by the late North Carolina native Paul Green. $15. Thurs.–Sat. at 8, Sun. at 3 and 8. 2/1–2/18. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Marc Maron
The one-man performer tries out some new material one night a week. $10. Tues. at 8:30. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Medal of Honor Rag
A black Vietnam War veteran faces off with a Jewish psychiatrist in Tom Cole's new drama. $19. Mon., Thurs.–Sat. at 8, Sun. at 3. Through 2/18. • Blue Heron Arts Center, 121 E. 24th St. (212-332-0027).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono
Steven Tannenbaum directs an inventive improvisatory play set in a barlike environment where fourteen characters act out all around. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

My Mother's a Baby Boy
Chris Burns, the man behind the recent radio update of *War of the Worlds* starring Bono and the cast of *Friends*, wrote, directs, and stars in a new play examining modern urban relationships. Presented by Jack Pierson. $15. Thurs.–Sat. at 8. Through 2/3. • Kraine Theatre, 85 E. 4th St. (212-206-1515).

Night and Day
In Tom Stoppard's comedy, journalists, an English colonialist, and a dictator clash in Africa. $20–$40. Thurs.–Sat. at 8, Sun. at 3, some Weds. at 8. Through 3/22. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Off the Rack: Cruelty in Retail
Comedy of consumerism and fashion. $10. Mon. at 8. Through 2/26. • Red Room, 85 E. 4th St. (212-539-7686).

Sketching Utopia
Laurel Hessing's historical musical drama about pre-WWI Greenwich Village radicals and their attempts to create Utopia. Characters include Sinclair Lewis, Emma Goldman, and Upton Sinclair. $10. Thurs.–Sat. at 8, Sun. at 3. Through 2/18. • Theater for the New City, 155 First Ave. (212-254-1109).

Story of Rats
WaxFactory opens its season with a multimedia production based on the writings of George Bataille. $10–15. Wed.–Sat. at 8. Through 2/3. • Chashama, 111 E. 42nd St. (212-780-3372).

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Vito Acconci
Photoworks and documentation of performances dating from 1969 to 1973; through 2/17. • Ubu, 16 E. 78th St. (212-794-4444).

András Böröcz
Whimsical sculptures of figures carved from pencils and from ebony, mahogany, and walnut, some of which are carved in parts and assembled inside milk bottles; through 2/24. • Baumgold, 74 E. 79th St. (212-861-7338).

Constantino Ciervo
Video drawings and objects by a Berlin artist; through 2/17. • Gat, 1100 Madison Ave. (212-327-0441).

Judith Cotton
Paintings of stenciled dog forms that suggest Muybridge's studies of motion set against Warhol's saturated colors; through 2/17. • Graham, 1014 Madison Ave. (212-535-5767).

Jörg Immendorff
New paintings that combine iconography from seventeenth- and eighteenth-century etchings with eerily modern images of anthropomorphic larvae, plants, and figures; through 3/3. • Werner, 4 E. 77th St. (212-988-1623).

Jeff Joyce
New paintings of imaginary landscapes; through 2/17. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

On Kawara
Date paintings from 2000; through 2/28. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Sue Miller/Philip Sultz
New abstract paintings/Mosaic-like collages. Through 2/28. • Stone, 113 E. 90th St. (212-987-4997).

Carlo Mollino
An exhibition comprising photographs by and of the Italian designer and photographer (1905–1973) and *Apotheosis*, an artist's book dedicated to the photographer's life's work designed by Fulvio Ferrari, executor of the Mollino estate; through 3/3. • Roth/Horowitz, 160A E. 70th St. (212-717-9067).

Rakuko Naito
Works of folded paper set within boxlike frames; through 2/17. • Cadé, 1045 Madison Ave. (212-734-3670).

John Walker
Two new series of paintings, one inspired by the artist's father's recollections of World War I, and the other of the landscape surrounding a tidal pool in Maine; through 3/3. • Knoedler, 19 E. 70th St. (212-794-0550).

57th Street Area

Vito Acconci and Ana Mendieta
An exhibition exploring the connections between the work of the two body and performance artists. Through 3/3. • Lelong, 20 W. 57th St. (212-315-0470).

Carl Andre/Alan Saret
An exhibition of works by these two pioneers of radical seventies sculpture that juxtaposes the horizontal plane of the former with the latter's atmospheric volumes; through 2/17. • Cohan, 41 W. 57th St. (212-755-7171).

Giovanni Anselmo/Pierre Huyghe
New sculpture and drawings that were studies for his seminal 1965 photographic work, *La Mia Ombra Verso l'Infinito Dalla Cima Dello Stromboli Durante L'Alba del 16 Agosto 1965*, made on an excursion to Stromboli/Recent film works. Through 2/17. • Goodman, 24 W. 57th St. (212-977-7160).

Nell Blaine
Abstract paintings and works on paper being exhibited together for the first time since the forties; through 3/10. • De Nagy, 724 Fifth Ave. (212-262-5050).

Katherine Bowling
Paintings inspired by the artist's observations and memories of the Virginia farmlands and seascapes of her childhood; through 2/24. • Helman, 20 W. 57th St. (212-245-2888).

Helen Frankenthaler
Paintings from the sixties through the eighties by the Abstract Expressionist; through 3/1. • Ameringer/Howard, 41 E. 57th St. (935-1110).

Donald Judd
A survey of the sculptor's prints; through 3/31. • Sheehan, 20 W. 57th St. (212-489-3331).

Ernesto Pujol
"Loss of Faith," the artist's first body of paintings in a decade, incorporate collaged images culled from his family's library of devotional books; through 2/17. • Barquet, 41 E. 57th St. (212-644-9090).

SoHo and TriBeCa

Michel Alexis
Paintings whose surfaces are incised with fragments of words; through 2/13. • Haller, 560 Broadway (212-219-2500).

Greg Colson
"Pie chart" constructions on such themes as "Qualms About the Web," "Activities While Driving," and "How to Look Your Best"; through 2/24. • Sperone Westwater, 121 Greene St. (212-431-3685).

Jordan Crandall
A series of seven films shot in the San Diego/Tijuana border region that address the increasingly sophisticated and aggressive systems through which the border is policed; through 2/17. • Gering, 476 Broome St. (212-226-8195).

Cecelie Dahl
Paintings that depict logos of different brands of chewing gum and color photographs of people chewing and playing with gum; through 2/24. • Egizio's Project, 596 Broadway (212-226-8537).

Antonio Eligio Fernández
The first U.S. exhibition of works by the Cuban artist and art critic known as Tonel, known for his satiric and sometimes scatological drawings; through 3/31. • Art in General, 79 Walker St. (212-219-0473).

Tehching Hsieh
Documents of performances given by the Chinese artist between 1978 and 1999; through 2/24. • Tilton, 49 Greene St. (212-941-1775).

Jörg Immendorff
Sculptures, paintings, and objects from the artist's "Lidl" (Fluxus) series of the late sixties, made when he was a student of Joseph Beuys at the Düsseldorf Academy, and recent paintings that depict figures suspended on spheres, glowing larvae shapes, and primordial plants; through 2/17. • Kern, 558 Broadway (212-965-1706).

Martin Mull
Recent paintings and watercolors that reconfigure the artist's childhood memories; through 2/17. • Beitzel,

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

102 Prince St. (212-219-2863).

Dennis Oppenheim
A survey of the American conceptual artist's work of the past 30 years, including sculpture, installations, photo-documentations of earth and body works, and videos of body-art performances; through 2/28. • Ace, 275 Hudson St. (212-255-5599).

Celia Reisman/Nicholas Sistler
Paintings that focus on the territory between public streets and private spaces behind archways and doorways, made last year while the the artist was living in London/Miniature paintings that depict still-life arrangements as viewed through a keyhole. Through 3/3. • Markel, 560 Broadway (212-226-3608).

On View

If It's Tuesday...

"I haven't been so excited about a group of designers since I discovered the Japanese," claims Valerie Steele, chief curator of the Fashion Institute of Technology, conducting a preview of **Belgian Fashion: Antwerp Style**, which she has co-curated with Fred Dennis. Celebrating the emergence of a fashion center now ranked with Paris, Milan, London, and New York, this exhibition of clothes that combine philosophy, social commentary, and sensuous appeal will be on view at the Museum at FIT through April 14. Twenty years ago, two events conspired to convert stodgy Belgium—an unlikely place to nurture cutting-edge style—into fertile ground for potent new ideas about dress: The government stepped in with a formal plan (and big money) to revive a failing textile industry just as the Royal Academy of Fine Arts graduated a cluster of unique design talents. This breakthrough group, now referred to as the Antwerp Six, made its mark very young and swiftly bred equally precocious second and third generations. FIT is featuring ten of the Belgian prodigies in the show, and though they're hardly interchangeable, they share a conceptual sophistication and a dark romanticism. Veronique Branquinho, who makes erotic and macabre implications through Victorian-governess and schoolgirl-uniform elements, has described her creations as "romance for the doom generation." Martin Margiela's ensembles are intellectual yet poetic: Autopsies of haute couture, they refer to construction details and materials, but their effect is wistfully beautiful. What unites the Belgians, though, is their refreshing disdain for the consumerist cycle of fashion. They operate like artists, Steele points out, creating clothes "that are not about status or sex appeal, what's in and what's out, but are, instead, interior landscapes."

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Photograph by Irving Solero/courtesy of the Museum at FIT.

Tom Sachs
Lamps constructed from found objects and "quarter screws," quarters to which the last inch of a Philips head drill has been soldered and that can be worn on a chain or carried on a key chain; through 2/28. • A/D, 560 Broadway (212-966-5154).

Yehudit Sasportas/Maggie Cardelus
New works by both; through 2/10. • Deitch Projects, 76 Grand St. (212-343-7300).

Howard Schwartzberg
Drawings made by manipulating frozen bloodworms on paper as they defrost; through 2/16. • Dorsky, 379 W. Broadway (212-966-6170).

Harriet Shorr
New paintings that depict still-life arrangements and their reflections in water; through 3/3. • Pelavin, 13 Jay St. (212-925-9424).

Martin Wong/David Wojnarowicz
Paintings of Lower East Side tenement buildings and storefronts that were last shown at the Semaphore Gallery in 1986, by this artist who died in 1999/Early spray-painted works from 1982–84. Through 2/24. • P.P.O.W., 476 Broome St. (212-941-8642).

Franz Ackermann
New work; through 2/17. • Brown's Enterprise, 436 W. 15th St. (212-627-5258).

Alex Arcadia/Andrew Krasnow
Paintings, sculptures, and photographs from the artist's ongoing "Super-Gymnast" project, in which an imaginary character, Monique, is introduced to the public via a street campaign in New York City/An installation on the theme of skin. Through 2/28. • Stux, 529 W. 20th St. (212-352-1600).

Andrew Bick
Multilayered wax paintings; through 2/24. • Liebman-Magnan, 552 W. 24th St. (212-255-3225).

Jan Dibbets
Early conceptual photographic works made between 1969 and 1977; through 2/17. • Gladstone, 515 W. 24th St. (212-206-9300).

Leonardo Drew
A monumental wall installation that combines the artist's signature grid of distressed wood with colorful found objects; through 2/10. • Boone, 541 W. 24th St. (212-752-2929).

Vernon Fisher
New paintings from the series "Angel Face"; through 2/24. • Cowles, 537 W. 24th St. (212-925-3500).

Shirley Kaneda
Recent abstract paintings by the artist and abstract paintings by Baer, Jaaffe, Krushenick, and Stella chosen by Kaneda; through 3/3. • Feigen, 535 W. 20th St. (212-929-0500).

Izima Kaoru
Photographs in which the artist collaborates with Japanese actresses and models to stage elaborate death scenes; 1/25–2/17. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Nina Katchadourian
A concession-stand popcorn machine that makes oracular utterances; a piece exploring mind control vis-à-vis seemingly harmless found postcards, and an edited recording of the communications between Houston Control and the astronauts of the Apollo 11 moonwalk; through 2/24. • Debs, 525 W. 26th St. (212-643-2070).

Karen Kilimnik
New paintings and drawings; through 2/10. • 303, 525 W. 22nd St. (212-255-1121).

Miranda Lichtenstein/Jim Zivic
Large-format color photographs that depict nocturnal views of parks, athletic fields, and other areas where teenagers go to have parties and other liaisons/Furniture and and objects created from unusual or archaic industrial materials. Through 2/10. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Robert Longo
Graphite drawings derived from photographs of Freud's Vienna residence and consulting room; through 3/3. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Christian Marclay
Sculptures of "impossible musical instruments," and a video titled *Guitar Drag* that follows the travels of an amplified electric guitar tied to a pickup truck; through 2/17. • Cooper, 534 W. 21st St. (212-255-1105).

Roy McMakin/David Robbins
Paintings of sculpture/Photographs of mirror reflections. Through 2/24. • Feature, 530 W. 25th St. (212-675-7772).

Laura Craig McNellis/Judith Scott
Recent works by two self-taught artists, including paintings by the former and fiber sculptures by the latter. Through 2/17. • Ricco/Maresca, 529 W. 20th St. (212-627-5117).

Clement Meadmore
Recent sculptures of bronze or painted aluminum; through 2/17. • Marlborough Chelsea, 40 W. 57th St. (212-541-4900).

Robert Morris
Two large gray felt works from 1996; four lead wall reliefs from 1990, 1987, and 1963; and a fiberglass floor sculpture from 1966; through 2/10. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Dona Nelson
Twelve sequential paintings from the series "Twelve Stations of the Subway" that depict circles and other geometric shapes in grid formations and make reference to both the grid of the subway system and grid-ordered paintings by other artists; through 2/17. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

Jennifer Reeves
Paintings that attribute identities to impastoed abstract forms and drips; through 2/17. • Protetch, 511 W. 22nd St. (212-633-6999).

Faith Ringgold
A new series of paintings, "Coming to Jones Road," that honors the African-American flight from slavery, and a selection of earlier story quilts, paintings, soft sculptures, drawings, and other works; through 2/24. • ACA, 529 W. 20th St. (212-206-8080).

Smith/Stewart
Video installations by a Glasgow-based collaborative team; through 2/21. • Gasser & Grunert, 524 W. 19th St. (212-807-9494).

Jenny Watson
Paintings in which isolated figures reveal their tensions, diverted desires, and fears; through 2/22. • Nosei, 530 W. 22nd St. (212-741-8695).

Other

Jeff Konigsberg
Reliefs carved out of foam insulation board and

woodblock prints that depict massive architectural forms and panoramic landscapes; through 2/24. • Queens Museum of Art at Bulova Corporate Center, 75–20 Astoria Blvd., Queens (718-899-0700).

Group Shows

Madison Avenue and Vicinity

Berry-Hill
Old Master paintings and drawings from the sixteenth, seventeenth and eighteenth centuries, by Carracci, Guercino, Martin, Reni, Van Dyck, others; through 3/3. • 11 E. 70th St. (212-744-2300).

C & M Arts
"About Faces," portraits by Cornell, Close, Currin, Picasso, Maar, Warhol, others; through 3/10. • 45 E. 78th St. (212-861-0020).

Castelli
"SAYING SEEING: 4 from the sixties," works by Bochner, Morris, Nauman, Smithson; through 2/24. • 59 E. 79th St. (212-249-4470).

Sculpture Center
"Personal Abstractions," works by Bontecou, Cooper, Outlaw; through 2/24. • 167 E. 69th St. (212-879-3500).

Steigrad Fine Arts
"The Affordable Face: Man and Beast," old-master paintings that depict figures with animals; through 2/17. • 42 E. 76th St. (212-517-3643).

57th Street Area

Bernarducci Meisel
"Interiors Observed," paintings of domestic interiors ranging from intimate, tabletop still lifes to large-scale renderings of contemporary interiors, by Bacon, Flack, Ramos, Tennant, Wolfson, others; through 2/17. • 37 W. 57th St. (212-593-3757).

Rosenfeld
"African-American Art: 20th-Century Masterworks, VIII," works by Artis, Barthe, Bearden, Delaney, Savage, VanDerZee, others; through 3/10. • 24 W. 57th St. (212-247-0082).

Schmidt-Bingham
"Hue," works in which color is a primary concern, by Caponigro, Poskas, Tobey, Treiman; through 2/17. • 41 E. 57th St. (212-888-1122).

St. Etienne
"Our Beautiful and Tormented Austria!" works by self-taught Austrian artists including Fischer, Navratil, Rädler, Rainer, Walla, others; through 3/17. • 24 W. 57th St. (212-245-6734).

YWCA
Artists' books and related works by Beube, Hoffman, Lederman, Leopold, Newmark, Smith, Weil; 1/31–3/4. • 610 Lexington Ave. (212-735-9731).

SoHo and TriBeCa

Artists Space
"Really," video, sculpture, digital prints, and architectural drawings by Benson, Brower, the Butterflies of Love, Kerbel, Laurette, others; projects by Joyce Kim and Antenna Design; through 3/17. • 38 Greene St. (212-226-3970).

Bridgewater/Lustberg & Blumenfeld
"Figstract Explosionism," paintings, drawings, and sculpture by Bovasso, Butterly, Dupius, Soriano, others; through 2/17. • 560 Broadway (212-941-6355).

Exit Art
"Body and the East," body-art performances of the former Soviet Union and Eastern Bloc from the 1960s to the present, including those of Acconci, Beuys, Burden, others; through 3/10. • 548 Broadway (212-966-7745).

Fleisher/Ollman at McEnroe
Annual exhibition of works by self-taught artists, among them Castle, Darger, Edmondson, Hirshfield, Traylor; through 2/3. • 41 Greene St. (212-219-0395).

Inglett
"Now Playing," projects by visual artists who have made audio a primary component of their work, among them Acconci, Cage, Duchamp, Hamilton, Marclay, others; through 2/17. • 100 Wooster St. (212-343-0573).

Kent
"Vox 2001," paintings, sculptures, photography, video, and installations by Adams, Bronson, Heartfield, Lehman, Tanaka, Wertheim, others; through 3/3. • 67 Prince St. (212-966-4500).

Kind
"Hands Across the Sea," works by Anderson, Berlant, Darger, Gill, Ramirez, others; through 2/24. • 136 Greene St. (212-925-1200).

Marcus
Works by Butter, Conner, Ess, Larmon, Misrach, Pettibone, Tansey, others; through 2/24. • 578 Broadway (212-226-3200).

Swiss Institute
"Under Pressure," inflatable works, installations, and videos that explore the state of being on the verge of exploding, by Creed, Decker, Durward, Hattan, Merrick, Reimer, others; through 3/3. • 495 Broadway (212-925-2035).

Chelsea

Cristinerose
"Painting Beyond Painting," works that challenge traditional definitions of painting by Corey, Duffy, Hart, Spurrier, Young, others; through 2/17. • 529 W. 20th St. (212-206-0297).

Schoormans
"Cinema Studies," paintings and works in other media that use cinematic devices, by Baldessari, Brennan, Muybridge, Reed, Rideal, Ruscha, Warhol, Zinsser, others; through 3/3. • 508 W. 26th St. (212-243-3159).

Taylor
"Jello," works that utilize bright colors while making physically animated forms, by Chesler, Flavin, Jolicoeur, Kendall, Patterson, others; through 2/17. • 535 W. 22nd St. (646-230-0992).

Thorp
"Specifically Painting," works by seven artists that reflect a wide range of approaches to painting, by Kolodziejczyk, Spence, Stefanelli, Wachtel, others; through 2/17. • 210 11th Ave. (212-691-6565).

Other

Rotunda
"Lost and Found: Reclaimed Moments," inventive reuses of discarded objects by Fleisher, Ohashi, Park, Shin, Son, others; through 3/10. • 33 Clinton St., Brooklyn (718-875-4047).

Photography

Kutlug Ataman
A video filmed in Istanbul of interviews with women who discuss the reasons why they have had top wear wigs; through 2/24. • Lehmann Maupin, 39 Greene St. (212-965-0753).

W. A. Bentley
Photographs of snowflakes by a self-educated farmer from Vermont (1865–1931) whose book *Snow Crystals*, originally published in 1931, is still a source for quilters fascinated by the intricate designs of snowflakes; through 2/17. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Patrick V. Brown
Manipulated black-and-white portraits of celebrities paired with similarly altered images of the artist's friends; through 2/14. • Gallery 24, 552 W. 24th St. (212-414-0370).

Geneviève Cadieux
Large-scale, close-up portraits of people that suggest equivalencies and interrelationships between them, and one sculptural work, a triptych of delicate blown-glass globes; through 2/25. • Americas Society, 680 Park Ave. (212-249-8950), Tues.-Sun. noon-6; $3, $2 students and seniors.

Albert Chong
"Projections," images of flowers projected onto nude bodies against black backdrops; through 2/24. • Throckmorton, 153 E. 61st St. (212-223-1059).

Marianna Cook
Photographs of couples, a theme the artist has explored since 1983; through 2/17. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Thomas Joshua Cooper
New photographs of the Atlantic coasts; through 3/3. • Kelly, 43 Mercer St. (212-343-2405).

Jacques Darche
Photographs dating from 1950 to 1965 that apply a constructivist aesthetic to ordinary street scenes, by a French photographer who was also a graphic designer; through 2/24. • Gibson, 568 Broadway (212-925-1192).

Nan Goldin
New photographs reflecting the artist's travels over the past two years—in France, Italy, and Switzerland—as well as her recent experiences in New York; through 2/17. • Marks, 522 W. 22nd St. (212-243-0200).

Emmet Gowin
A survey of the photographer's portraits of his wife, Edith, dating from the late sixties to the present; through 2/17. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Yuichi Hibi
Photographs shot throughout Japan on dark, rainy nights between 1993 and 1999; through 2/24. • Marvelli, 526 W. 26th St. (212-627-3363).

Houk
Photographs from the personal collection of Harry Lunn (1933–1998), the art dealer, former CIA agent, and founding father of the fine-art-photography art market, including works by Adams, Abbott, Evans, Mapplethorpe, McDermott & McGough, Serrano, others; through 3/10. • 745 Fifth Ave. (212-750-7070).

ICP
"Andy Warhol: Photography." The first major exhibition of the artist's photographs, including complementary paintings; through 3/18. • "Perfecting Mankind: Eugenics and Photography." An exhibit exploring the way in which photography was employed by the proponents of eugenics, a movement formed in the late nineteenth century that aimed to "breed better people"; through 3/18. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10–5, Fri. 10–8 (5–8 voluntary contribution), Sat. and Sun. 10–6; $8, $6 students and seniors.

Bill Jacobson
Large color photographs of New York street scenes using the artist's signature blurring technique; through 3/10. • Saul, 535 W. 22nd St. (212-627-2410).

Laura London
Large-scale color photographs of a teenage girl mimicking the looks and attitudes of various rock stars and models, and images of teenagers in social environments; through 2/17. • Golden, 526 W. 26th St. (212-727-8304).

Nino Migliore
Photographs taken in the North and South of Italy between 1952 and 1959; through 3/3. • De Lellis, 47 E. 68th St. (212-327-1482).

Mario Crevo Neto
New photographs; through 2/10. • Richardson, 535 W. 22nd St. (646-230-9610).

Erwin Olaf
Photographs of women over the age of 60 posing in the style of fifties pinup girls; through 2/10. • Miller, 20 W. 57th St. (212-397-3930).

Luca Pagliari
Pinhole photographs taken in Cuba and New York; through 2/24. • Benrubi, 52 E. 76th St. (212-517-3766).

PaineWebber
"A Maritime Album." Rare photographs documenting America's fishing, sailing, and whaling traditions, as well as naval encounters, shipbuilding ventures, and daily maritime life, selected by John Szarkowski from the archives of the Mariner's Museum, in Newport News, Virginia; through 4/1. • 1285 Ave. of the Americas (212-713-2885), Mon.-Fri. 8–6.

SoHo Triad
Photographs by seventeen *Life* magazine photographers, among them Bourke-White, Davis, Feininger, Mydans, Villet; through 3/4. • 107 Grand St. (212-965-9500).

Ron van Dongen
Recent flower studies; through 2/18. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

Susan Wides
Photographs of urban landscapes, from the margins of the city at Fresh Kills landfill to Madison Avenue; through 2/10. • Foster, 529 W. 20th St. (212-229-0044).

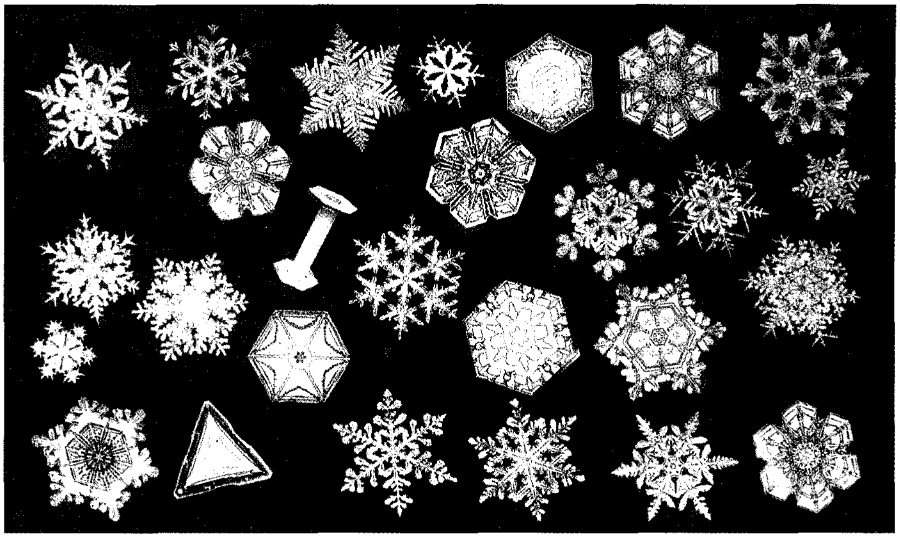
Sharon Ya'ari
Large-scale color images of Israel that capture the areas lying just outside towns and cities; through 2/17. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Shizuka Yokomizo
Photographs that began with a letter from the artist to a stranger asking if she could photograph that person standing in a front room of his/her house as seen from the street in the evening; through 2/17. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8701).

Photography

Crystalline Delight

Everyone knows that no two snowflakes are alike—what few recall, however, is that the man who first noticed the infinite variety of patterns was one **Wilson A. Bentley** (1865–1931), a self-educated farmer from Jericho, Vermont. Bentley, a pioneer of photomicrography, began shooting flakes when he was 17, catching them on velvet and (quickly) photographing them with a bellows camera fitted with a microscope. The Jericho Historical Society oversees Bentley's legacy in a Website, www.snowflakebentley.com, but the artist in Bentley is better glimpsed in the show of his vintage gelatin-silver prints at Ricco/Maresca Gallery (529 West 20th Street; through February 17) and his book, *Snow Crystals* (Dover; originally published by McGraw-Hill in 1931; $18.95).



Museums

American Craft Museum
"Made in Oakland: The Furniture of Garry Knox Bennett." The first retrospective of one of America's best-known furniture-makers; through 4/29. • "Confrontational Clay: The Artist as Social Critic." Works by 28 contemporary ceramicists whose work addresses social, political, and cultural issues; through 3/16. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History
Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Can We Feed Ourselves? A Focus on Asia: Photographs by Hiroji Kubota." Photographs taken in Nepal, Cambodia, Burma, and other Asian countries that focus on food production, the population explosion, and environmental destruction; 1/31–4/1. • 502 Park Ave., at 59th St. (212-288-6400), Tues.–Sat. 10–6; Sun. noon–5. $4, $2 students and seniors (free Tues.–Fri. noon–2).

Bard Graduate Center for Studies in the Decorative Arts
"Women Designers in the U.S.A., 1900–2000: Diversity and Difference"; through 2/25. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Leonardo Drew." One new sculpture composed of two sections—one of cotton and the other of wood and found objects—and related drawings; through 3/4. • "Carlos Garaicoa: The Ruins, The Utopia." Drawings, photographs, and mixed-media and video installations by a Havana-based artist; through 3/4. • "Context: Mexico's Taller de Gráfica Popular and Its Legacy." Prints from the museum's permanent collection made by various members of the workshop; through 3/4. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. noon–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Nardo di Cione." An exhibition celebrating the reunion of the museum's Nardo di Cione altarpiece, *Madonna and Child Enthroned With Saints*, and its "lost" uppermost panel; through 2/18. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

China Institute
"Living Heritage: Vernacular Environment in China," photographs by Li Yuxiang and other Chinese photographers taken between 1993 and 1999 that explore the role of the traditional Chinese home; through 6/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; $3, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18.• "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"Gérôme & Goupil: Art and Enterprise." An exhibition exploring the mutually advantageous partnership between the nineteenth-century painter Jean-Léon Gérôme and his art dealer/publisher Adolphe Goupil; 2/6–5/5. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts
"Diana Thater: *Knots and Surfaces*." A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance*." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Drawing Center
"Selections Winter 2001." Works by nine emerging artists; through 2/10. • "From Sierra Maestra to La Habana: The Drawings of Chago." The first presentation of the Cuban artist's work outside his country; through 2/10. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
"The Draftsman's Art: Master Drawings From the National Gallery of Scotland." Drawings by Da Vinci, Raphael, and other old masters, as well as works by Scottish artists; through 2/25. • "Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum
"Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

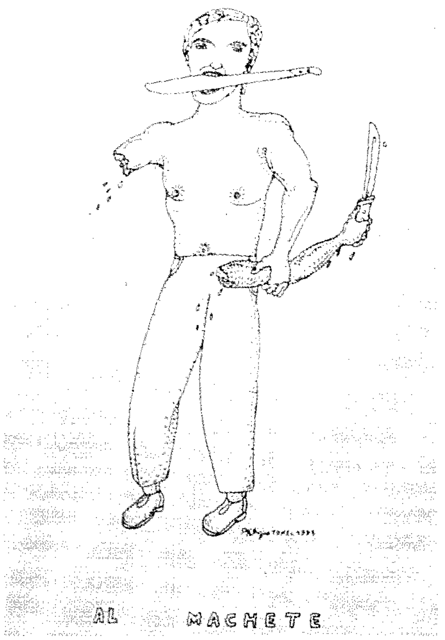
Jewish Museum
"Charlotte Salomon: Life? Or Theatre?" The first

PHOTOGRAPH COURTESY OF RICCO/MARESCA GALLERY.

Talent

Drawn and Quartered

"Lessons of Solitude" marks the first retrospective—and first U.S. exhibition—of the drawings and sculpture of Antonio Eligio Fernández, the Cuban artist and art critic known as Tonel, whose blistering, cartoonish take on his country's politics has made him one of the stars of contemporary Cuban art. Whether mocking the overt masculinity associated with the Cuban revolution or reflecting the anxiety of living under surveillance, Tonel follows in the unflinching tradition of Goya and Grosz in his self-portraits, caustic renderings of Cuban sports and cultural heroes, and depictions of violent scenes that feature human mutilation (pictured, *Al Machete,* 1991). At Art in General, 79 Walker Street; through March 31.



New York exhibit of gouaches by this artist (1917–1943) who drew on her own experience, and that of her family, in Nazi Germany; through 3/25. • "Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art
"Correggio and Parmigianino: Master Draftsmen of the Renaissance." More than 130 drawings from private and public collections by the two masters of the Emilian School of early-sixteenth-century Italy; 2/6–5/6. • "Sultan 'Ali of Mashhad, Master of Nasta liq." Examples of calligraphy by the master of nasta liq, the writing style likened to flying geese that was favored in fifteenth- and sixteenth-century Iran for poetical texts; through 4/22. • "Photography: Processes, Preservation, and Conservation." An exhibition celebrating the museum's new Sherman Fairchild Center for Works on Paper and Photograph Conservation, exploring various photographic processes and methods of conservation; through 5/6 • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • "A Century of Design, Part III: 1950–1975." The third in a four-part series of exhibitions surveying twentieth-century design in all media; through 4/1. • "The Still Lifes of Evaristo Baschenis: The Music of Silence." Paintings by the seventeenth-century Italian artist known for his poetic still lifes of musical instruments; through 3/4. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22. • "The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Jean Poyet: Artist to the Court of Renaissance France." The first one-person show dedicated to the work of the fifteenth-century French manuscript illuminator who worked for the courts of Louis XI, Charles VIII, and Louis XII; through 5/6. • "The World Observed: Five Centuries of Drawings From the Collection of Charles Ryskamp." Works from the collection of the former director of the Morgan Library and the Frick Collection; through 5/9. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

Museum for African Art
"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; 2/1–8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art
"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Jewish Heritage
"Cyprus to Haifa, 1949: Photographs by Paula Horn Kotis." Photographs taken by Kotis when she was invited to sail to Cyprus on an Israeli ship that was picking up some of the last Jewish internees who had been held in detention camps and taking them to Israel; through 2/25. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed. 9-5, Thurs. 9-8, Fri. and the eve of Jewish holidays 9-3, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art
"MoMA 2000: Open Ends." The final cycle of the MoMA 2000 exhibitions, featuring works from the museum's collection from the sixties to the present; through 3/4. • "Van Gogh's Postman: The Portraits of Joseph Roulin." Five of the six paintings that the artist made of his friend and protector during 1888 and 1889; 2/1–5/15. • "Projects 70: Janine Antoni, Shahzia Sikander, Kara Walker." Three new banners displayed on the museum's 53rd Street façade through 3/13. • 11 W. 53rd St. (212-708-9480 Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:1 *(4:30-8:15 pay what you wish), closed Wed.; $10, $6.5* students and seniors.

Museum of the City of New York
"Guys & Dolls: The Fabled Musical of Broadway Scene designs, costumes, photographs, an ephemera drawn from the archives of compose Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon stor "The Idyll of Miss Sarah Brown" into the 1950 hi musical; through 6/10. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarrah." Images from the sixties to the present documenting shops in New York City neighborhoods through 4/15. • "A Portrait of Paris: Eugène Atge at Work." Images of architecture in Paris at the tur of the last century, taken by the French photographer during the last two decades of his life; throug 2/4. • 1220 Fifth Ave., at 103rd St. (212-534-1672) Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution $4 students and seniors.

Museum of the Fashion Institute of Technolog
"Belgian Fashion Design: Antwerp Style." A survey o modern Belgian fashion design as seen through mor than 100 clothing ensembles dating from 1982 to th present; through 4/14. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

New-York Historical Society
"The Sight of Music: Prints From the Collection o Reba and Dave Williams." Twentieth-century print offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others through 6/17. • "Elder Grace: The Nobility of Aging." Photographs of 80 African-American women and men by Chester Higgins Jr.; through 3/4. • "Intimate Friends: Thomas Cole, Asher Durand, William Cullen Bryant." Paintings, manuscripts, and periodical relating to Cole and Durand, founders of the Hudson River School, and their poet-editor friend; through 2/4. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5 $3 seniors and children.

P.S.1 Contemporary Art Center
"Disasters of War: Works by Francisco de Goya, Henry Darger, and Jake and Dinos Chapman." Works tha mediate horrific historical events; through 2/25. • "Georges Adéagbo: *Abraham—L'ami de Dieu.*" Installations by a West African artist that combine paintings sculptures, books, hand-written texts, photographs newspaper articles, and objects; through 3/29. • "Some New Minds." Works by emerging artists Omer Fast Christoph Girardet, Julia Loktev, Dave Muller, John Pilson, Brad Tucker, Pablo Vargas-Lugo, James Yamada through 2/28. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; $5 suggested donation.

Queens Museum of Art
"Tiffany Behind the Glass." An exhibition focusing on the construction, manufacture, marketing, and conservation of lamp and window production through 2/4. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5 Sat. and Sun. 12-5; $5, $2.50 students and seniors.

Whitney Museum of American Art
"The Things Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • "Sol LeWitt: Retrospective." A survey of the artist's wal drawings, structures, photographs, and works on pape from the past 40 years; through 2/25. • "Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles and curator of exhibitions; through 2/4. • "A Way With Words: Selections From the Whitney Museum of American Art." Text-based works by 12 artists among them Glenn Ligon, Suzanne McClelland Shirin Neshat, Richard Prince, and Christopher Wool through 3/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

PHOTOGRAPH COURTESY OF ART IN GENERAL

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

Acqua Santa
The name means "holy water" in Italian. But secular types shouldn't read too much into that—any worshiping at Mario La Manno's laid-back, candlelit trattoria is for his rustic Italian cooking—thin-crust pizzas, simple pastas, and entrées like a red-wine-and garlic-sauced pork tenderloin. And the holiest water on the premises comes in a bottle with a Calabria label. • 556 Driggs Ave. at N. 7th St., Brooklyn (718-384-9695). (M)

Adä
As you might guess from the Murano-glass chandeliers and bas-relief nudes, this isn't your run-of-the-mill curry kitchen. Your dinner choices are limited to two streamlined prix fixe menus that run $55 and $65, and feature newfangled novelties like salmon quenelles with cashew rice and fresh coconut curry, garam masala quail with date-and-pistachio pillau, and wild-mushroom biryani with white-truffle oil. • 208 E. 58th St. (212-371-6060). (M–E)

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, eight-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160-prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with, have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and cuddly side. • 155 W. 58th St. (212-265-7300). (E)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are stylish and cliché-free. And chef Tuhin Dutta's unusual regional dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think super-colossal Indian pot pie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. at 6th St. (212-477-5956). (M)

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport lounge style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

District
At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Don Luca
Chef-owner Alex D'Alessi brings tapas, sangría, and, at least once a week, flamenco music to Brooklyn's burgeoning restaurant row. Small plates of traditional tapas like jamon serrano, papas bravas, albondigas and boquerones are meant for nibbling; heavy-duty noshers might prefer to order one of the four paella

Ask Gael

What is this weird green stuff on my suckling pig?

I was a bit wary myself when I spied the green gunk growing under the luscious crisp of skin on my confit of suckling pig at **Brasserie 8½** one wind-whipped wintry night. It can't be mold, I told myself. Could it be pesto? I licked. I chewed. Mother of invention, the damned stuff was wasabi-steeped tobiko—crunchy little fish eggs with a fiery afterburn. For a minute I was annoyed, even though the pig itself was nicely moist and I loved the smoky ham-scented white-bean stew surrounding it. Yet another ridiculous attempt to invent the next wasabi sorbet. But then the sensory reality won me over. The green goo added a pleasant dab of heat, not unlike Dijon mustard. The special that night, confit of Chilean sea bass (an already fatty fish poached in goose fat), is also outrageous. "Did you eat too many pickles the night you dreamed this up?" I asked the house's gifted chef, Julian Alonzo, whose arms are tattooed from wrist to shoulder because the sushi chefs he once worked with were tattooed, too. "It was an accident," he admitted. "I was tasting the pig when I accidentally brushed it against some tobiko. It didn't taste fishy at all, and it added spice." A bravura moment in an evening of deliciousness. (9 West 57th Street; 212-829-0812.)

Photograph by Carina Salvi.

Happening

Dernier Cri

"On the Upper East Side, it's easy to fill a restaurant at eight o'clock," says François Payard, of **Payard Bistro**. "But to have a late crowd—to bring downtown uptown—*that's* difficult." In a two-pronged attempt to keep his straitlaced neighbors up past their bedtime, Payard (pictured, left) and chef Philippe Bertineau (right) are implementing a late-night menu, starting this weekend, that offers simpler, snackier fare after 9 P.M., and a selection of six exotic-fruit nectars to mix with vodka or champagne. Besides serving bistro classics like steak-frites, poulet rôti, and onion soup gratinée, Bertineau offers such original creations as a twice-baked upside-down cheese soufflé and his inspired take on a diner classic: mini foie gras burgers on pretzel buns with apple chutney, and fries with truffle oil–Parmesan dipping sauce. (1032 Lexington Avenue, near 74th Street; 212-717-5252.)

variations, priced and portioned for a two-person minimum. • 221 Smith St., nr. Butler St. (718-222-8723). (M) ($).

★ Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M–E)

Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)

★ 44 & X Hell's Kitchen
John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave. at 44th St. (212-977-1170). (M–E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M–E)

Hudson Cafeteria
The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and could care less. • 356 W. 58th St. (212-554-6500). (M–E)

La Palapa
The chef at this friendly East Village oasis grew up in Mexico, under the pervasive culinary spell of cookbook author and avid gardener Diana Kennedy, a family friend. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float uncharacteristically in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I–M)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks eas to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work o someone who's sown his wild *hautes*: charcuterie steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19 • 139 Duane St. (212-513-0001). (I–M)

★ Los Dos Molinos
Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,'" reads the chef's mission statement–indemnity clause. • 119 E. 18th St. (212-505-1574). (I–M)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitchiness keeps it warm. Nice guy owners keep it friendly. And chef Richard Farnabe keeps you well fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster pot pie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge
Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only.

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

★ Orsay
The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

Panino'teca 275
Sometimes Smith Street's great unfed masses crave something they can't find at any one of their cherished bistros. Something light. Something simple. Something delish. To sate those appetites, Kenneth Munz—in between action-packed shifts as Mercer Kitchen's sous chef—helps his wife, Dianna, press bresaola-and-pecorino panini and assemble truffle-cauli-

Photograph by Carina Salvi.

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (☆) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

flower bruschetta at their comfortable, attractive panini and wine bar, perfect for lazy lingerers. • 275 Smith St., nr. Sackett St. (718-237-2728). (I-M) ($).

★ Peasant

Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to undo a couple of yours. And thanks to some recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco in a risottolike nest of farro. • 194 Elizabeth St. (212-965-9511). (M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino

All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

Rosa Mexicano at Lincoln Center

This hyper designed offshoot of Josefina Howard's upscale Mexican restaurant features a floating terazzo staircase ascending a dramatic 40-foot water wall. Not to be upstaged, the signature made-to-order guacamole has survived the commute, as have the pomegranate margaritas. And chef Sergio Remolina has made his own mark with assorted seviches and chile-spiced lamb shank steamed in parchment. • 61 Columbus Ave, at 62nd St. (212-977-7700). (M-E)

☆ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

Sabor

As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

★ A Salt & Battery

The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I-M)

★ Sandro's

Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

☆ Sandwich Planet

Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($).

☆ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Sushi Samba 7

Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

★ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St. (718-499-1433). (M)

★ Viareggio

At first glance, there's little to distinguish this dining room from countless others. But the kitchen's another story. Chef Donato Deserio's deft touch with pastas like creamless rigatoni alla vodka reinvigorates old standards, and entrées like a subtle Parmigiano-Reggiano-crusted chicken breast in white wine taste almost new. As does the *amuse-bouche* of spicy tomato salsa, served with crispy fried- cheese wafers. • 1347 Second Ave., at 71st St. (212-585-2900). (M)

Opening

The New Wave

"Years back, starting in the fifties, there were always Greek restaurants around here," says Sotirios Karamouzis, owner of Ithaka in the West Village and its new theater-district counterpart, **Kyma**. "The Pantheon was the most successful; down the block was the Paradise; next door was Mykonos. Now I'm the only one." Not such a bad thing from a business perspective, especially considering the ravenous pretheater crowds. Kyma, which means "wave," has nineteen-foot ceilings, sandblasted windows, a raw bar, lots of Greek wines, and the same Lesvos-born executive chef as Ithaka. The menu covers all the Aegean bases, from stuffed grape leaves and assorted spreads to clay-pot casseroles, charcoal-broiled fish, and rack of lamb for two. (300 West 46th Street; 212-957-8830.)

Photograph by Patrik Rytikangas.

☆ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower.
• 80 Spring St. (212-965-1414). (M)

Bayard's
The dining room is stark and commanding, like the setting for an A. R. Gurney play about a reunion in a boys' school. But hardwood, barrel- chaired, shipshape Americana is the other side of the moon compared with your normal restaurant landscape; you have to be in awe of its austerity. Whether you succumb to Eberhard Muller's transformation of Bayard's menu is not as sure a given. One night the honey-mustard glaze on the lamb is enhancing, one night smothering. Halibut can float on a broth of tarragon, or sink like the *Andrea Dorea*. This is a potentially great vessel in need of a compass. • One Hanover Square (212-514-9454). (E)

★ Bo Ky
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($).

★ Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

☆ Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Capsouto Frères
Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

Divine Bar
The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second floor (212-791-WINE). (I-M)

Gigino Trattoria
The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. • 323 Greenwich St. (212-431-1112). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

☆ Honmura An
While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

Preview

She's Got a Ticket to Ride

Even though Raji Jallepalli-Reiss, Memphis's acclaimed Indian fusionist, has yet to renounce her hometown for permanent residence here, we expect to start seeing a lot of her. As executive chef (in transit) at **Tamarind**, she'll supervise a team of cooks and oversee a regional, idiosyncratic menu of Calcutta fisherman's stew, grilled venison chops, and roasted quail with tamarind-fig sauce and Hyderabad biriani. Formerly a consultant at Surya, Jallepalli-Reiss was lured back into commuting by Tamarind owner Avtar Walia (pictured above, at right, with Jallepalli-Reiss, and his nephew and general manager, Gary), a partner at uptown's enduring Dawat. Like its posh precursor, Tamarind has a glass-walled kitchen equipped with tandoor ovens, but the design is more whimsical, with a passageway evoking an Indian village street leading to a skylit "town square" dining room. (41-43 East 22nd Street; 212-674-7400.)

★ Next Door Nobu
Set in a stunningly clever David Rockwell-designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American-flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

98 Kenmare
A modern American bistro in the old Patrissy's space that features an eclectic international menu. The chef's specialties include barbecued duck in a ginger-scallion pancake; a shrimp-and-mussel chowder with sweet potatoes, coconut, and lime; and five-onion risotto. • 98 Kenmare St. (212-226-2888). (M-E)

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like.

Photograph by Bruce Katz.

Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★ Zoë
The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M–E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill
Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (E)

★ Il Buco
Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

★ 2nd Avenue Deli
A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy Formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Ave. (212-677-0606). (I–M)

Siren
Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M–E)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Bar Pitti
Located on one of the few tracts of sidewalk actually wide enough to accommodate an outdoor café, Pitti's languid allure is something you normally get to enjoy only while carrying a passport. The kitchen produces superlative Tuscan fare: grilled chicken with lemon and endive, cool panzanella (bread salad), super liver veneziana, and the best veal meatballs you've ever had. • 268 Sixth Ave. (212-982-3300). (M) ($).

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M)

★ Fressen
The three rooms are as spacious and sleek as an Audi TT. And considering the trendificant meat packing setting and the priorities of nightly revelers, the house could have gotten away with a post-Cosmo menu of meager-morseled pizzas or duck burritos. Instead, they've opted for a selection of semi-organic dishes like escabeche of sardines or a mullet pot-au-feu. And rather than being somewhere hip, you actually feel hip, thanks to the refreshingly congenial staff. • 421 W. 13th St. (212-645-7775). (M–E)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($).

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas
The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M–E)

★ Pastis
Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

Tio Pepe
A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in

Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

☆ City Bakery
No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I–M)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Cosette
Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook juicy steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

★ Eleven Madison Park
While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mi
A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

★ Patria
Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room is bright and airy by day and warm and earthy by night. And you won't find a Cuban sandwich like this anywhere else in New York. Or Havana, for that matter. • 250 Park Ave. So., nr. 20th St. (212-777-6211). (E)

The Pump Energy Food
There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

☆ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. Do these sound like the delusions of a madman? In less capable hands, maybe; in DiSpirito's, it's pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Veritas
Does the wine list make the restaurant? Luckily, if you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) perfectly complements the massive cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection with the paying public. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

Diabla
Appetizers to be eaten tapas-style and entrées like herb-crusted scallops with grilled-vegetable tamales and sage-and-lime roast pork with chiles rellenos draw a neighborhood crowd to this Chelsea Mexican restaurant. • 202 Ninth Ave., nr. 22nd St. (646-638-1111). (M)

★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

L'Actuel
Mosaic tiles, sand-blasted mirrors, beechwood accents, and mohair and suede upholstery lift this French restaurant located at the Kimberly out of hotel-restaurant anonymity. Equally enticing are Michelin-starred chef Jean-Yves Schillinger's grazing menu: foie gras with black cherries, marinated shrimp skewers, excellent tartes flambées, plus a full raw bar. • 145 E. 50th St. (212-583-0001). (M–E)

★ Le Cirque 2000
Longtime chef Sottha Khunn has surrendered his whisk to new top toque Pierre Schaedelin, and the tension is palpable: What's the Alsatian recruit have in store for us? Sirio Maccioni rarely makes a mistake when it comes to staffing his world-famous kitchen, and this guy comes with all the right (Michelin-starred) credentials. As for chocolatier Jacques Torres's replacement, Patrice Caillot has been a member of the greater Le Cirque family since 1998, feeding napoleons to some of the highest rollers in Vegas. Team Maccioni's in place. Let's see what they whip up. • 455

ladison Ave. (212-303-7788). (E)

he Leopard
his townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix ixe, including unlimited house wine. The enclosed arden and the French-Continental menu—roast luckling, stuffed quail, filet mignon—attract a loyal ollowing. • 253 E. 50th St. (212-759-3735). (M-E)

★ Lespinasse
ld-fashioned, luxurious hotel dining is not everyone's dea of fun these days—even with the possibility of a oontime flirtation and posh hotel rooms so handy. ut chef Christian Delouvrier's cooking is anything ut a bore. His butternut squash soup is revved up with hunks of duck breast and crusty foie gras, lamb rack nd loin is touched with Chartreuse and coffee, and aby pig with cassoulet is carefully sauced to keep it rom getting too rustically porky. With inventive cooking like this, even the recently redone room—so rench and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 55th St., in the St. Regis Hotel (212-339-6719). (E)

ino's Positano
n upscale Italian restaurant specializing in food from he southern regions, Positano in particular. Pastas ange from the simple (fusilli with tomato-basil sauce) o the more complex (Cognac-infused seafood risoto), and main courses traverse similar territory. • 890 econd Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. We all him a tease. He'll serve up dynamite renditions of wordfish and Chilean sea bass, then whisk them off he menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as t is about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance, with real acid oomph. Or "everything" crusted una steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M-E)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M-E)

★ Beacon
The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the lickety-split tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($).

★ JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin
Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

★ Local
If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos
Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. The window tables up front are ideal for nibbling meze and sipping something from the Greek wine list, but for a true taste of the isles—or the way we'd like to imagine them—go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and

Object of Desire

Pretty Cheese, With Guava on Top

Guava and cheese is a classic Latino-Caribbean combination, and at **Isla**, chef Tricia Williams elaborates on the tropical-dessert theme with her guava cheesecake. She slathers a shortbread-cookie crust with guava compote, and embellishes the cream-cheese filling with guava purée, ripe fruit poached with bay leaves and white wine, and two white-chocolate sticks dipped in ground hazelnuts. (39 Downing Street; 212-352-2822.)

hotograph by Patrik Rytikangas.

elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

★ Redeye Grill

This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M-E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

The Supper Club

Dine, dance, and dress up at this Art Deco re-creation of a forties-era supper club, complete with a seventeen-piece big band and culinary classics like oysters Rockefeller, lobster thermidor, and Dover sole à la meunière. • 240 W. 47th St. (212-921-1940). (M-E)

Trattoria dell'Arte

Follow the giant white plaster nose that looms above the entrance to Trattoria dell'Arte like a Route 66 roadside diner icon, for the restaurant's unmatched antipasto bar, crackling pizzas, and consistently reliable kitchen. The Milton Glaser-designed space is a packed power scene at lunch, and a boon for nearby Carnegie Hall concert goers. • 900 Seventh Ave., nr. 56th St. (212-245-9800). (M-E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club

You no longer need to wear a necktie at lunch, and chef Erik Blauberg has, gasp, slightly modernized the country-club-classic menu— try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, if that gives you a thrill, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Wu Kong

Shanghai soup dumplings continue to emigrate out of Chinatown—and Flushing—and into neighborhoods formerly deprived of the intense pork-and-crab-infused mouthfuls. In addition, there's Grand Marnier jumbo shrimp, smoked vegetable duck, plus a full sushi menu. • 30 W. 46th St. (212-997-4757). (I-M)

Zanzibar

The crowd at this loungy Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Atlas

Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M-E)

★ Bouterin

It wasn't enough for chef-owner Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M-E)

★ Felidia

In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Nirvana

The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, kababs, and vegetarian dishes. • 30 Central Park So. (212-486-5700). (M)

★ The Russian Tea Room

If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

★ San Domenico

You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

Above 60th Street, East Side

★ Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Cello

Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lusi gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that head aftertaste—suspending them between a rhubarb glaz and spinach purée. And his chocolate bombe soars lik no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax ove Scott Bieber's straightaway cooking. His Nantucke bay scallops in butter come from an era before w ever dreamed of eating seaweed. We're not sure wh several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 bu hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave. at 80th St. (212-717-8100). (E)

★ Etats-Unis

Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E

★ Fireman's of Brooklyn

Shelly Fireman, the man behind midtown's nostalgic Brooklyn Diner, expands on his outer-borough fantasy with this seafood house, which features a shrimp oyster, and chowder bar; market-fresh fish; and something called the "lobster shanty" (an outsize beauty buried under a hill of fried onion ribbons). Landlubbers go for "Bubba Fireman's chicken." • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

★ Fred's at Barneys New York

Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M-E)

★ JoJo

Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces and gossamer desserts. A ravishing goat-cheese-and-potato terrine in arugula juice. Fruit soups exploding with penny-bright flavor. Sit upstairs where it's more intimate and less conspicuous to dip your fingers into the sauce oozing from the center of his lascivious Valrhona cake. • 160 E. 64th St. (212-223-5656). (E)

★ Lobster Club

If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf o the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M-E)

Mark's

Decked out like a private London club, with plump tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka-worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M-E)

Tanuki

People in the restaurant business and Upper East

Data

The St. Valentine's Day Massacre

For us true romantics, every day's a lovefest, so—just as serious drinkers consider New Year's a night for amateurs—we don't put much stock in **Valentine's Day**. That's why our plans this February 14 include takeout Chinese, sweat pants, and *Temptation Island.* But every aspiring Romeo has to start somewhere, and no one exploits this fact better than our city's chefs and restaurateurs. Fueled on what must have been an endless test-kitchen supply of Viagra cocktails, bivalves, and "red beet love soup" (the unlikeliest of aphrodisiacs, available soon at Felissimo's tearoom), they've concocted love potions, molded whatever edible they could into heart shapes, and devised special holiday menus and dishes ranging from the strange ("My Bloody Valentine Risotto" at the SoHo Grand) to the sentimental (dinner and a classic romance at the Screening Room). We're not budging from the couch, but for those of you who want to spend an intimate evening with a roomful of strangers, here are a few options. R.P.

LOVE DEN	BETTER THAN SEX?
The Screening Room 54 Varick Street 212-334-2100 **The Dining Room** 154 East 79th Street 212-327-2500	At Screening Room, follow your $75 four-course dinner (menu choices include oyster chowder, braised lamb shank, and red-velvet cake) and half-bottle of Veuve Clicquot with a movie (*The Shop Around the Corner* or *Casablanca,* viewed from a love seat if you beat the other lovebirds to one). Uptown, sister restaurant the Dining Room is offering an $80 four-course dinner (no movie) with choices like foie gras torchon, roasted Millbrook venison, and wild-huckleberry soup for dessert.
Nicole's 10 East 60th Street 212-223-2288	What's more romantic than a pre-dinner shopping spree? Downstairs from the Nicole Farhi boutique, executive chef Annie Wayte prepares a $55 four-course Valentine's dinner, including choices like pomegranate-glazed quail and seared sea scallops with truffled mashed potatoes.
Club Guastavino 409 East 59th Street 212-980-2455	If you're afraid of commitment, allergic to shellfish, and also a cheapskate, stay away from chef Daniel Orr's $95 seven-course "aphrodisiac menu," which includes Kumamoto oysters with sea urchins, seared diver scallops, chateaubriand, chocolate soufflé, and more.
Five Points 31 Great Jones Street 212-253-5700	Your $60 three-course "Valentine Love Feast" begins with "champagne love shots" (a flight of five Bellinis) and concludes with chocolate fondue for two.

Side sushi savants have already discovered this source for top-quality sushi and sashimi. Chef Tatsuya Nagata, formerly of Bond Street, demonstrates a deft hand with dishes like soy-marinated Chilean sea bass and specials like squid with uni paste, and oxtail stew. • 1466 First Ave., nr. 76th St. (212-452-1066). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

☆ Barney Greengrass
A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But that's not why you're here. You're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) ($).

★ Jean Georges
Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Brooklyn

★ Diner
Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. Don't believe the lack of hype. Chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Illustration by Alli Arnold.

cue

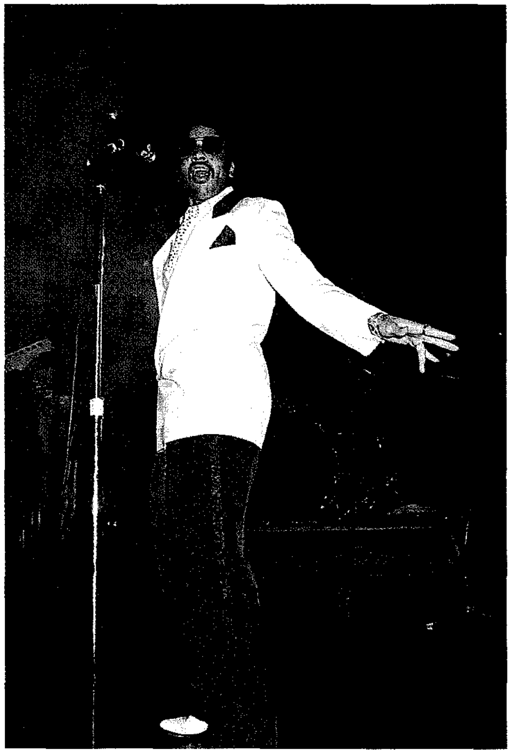
Nightlife

Edited by Ethan Browr

Comeback

Time Marches On

The impact of Prince albums like *Sign O' the Times* and *1999* makes it easy to forget that fellow Minnesotans **Morris Day & the Time** also helped define the "Minneapolis sound"—synth lines and perverse lyrics delivered by off-the-wall characters (like Day himself) that were part Cab Calloway, part seventies pimp. "We made an important mark on music," says Day (pictured), speaking from the offices of Morris Day Entertainment in Atlanta. "When all is said and done, it's a scene that will probably rival Detroit in the sixties." This sort of declaration might fit the titanic egotist he played in *Purple Rain,* but he's actually mellowed quite a bit. "That character never used to rest," Day says of his former primping self with a laugh. "Now when he comes offstage, he rests." In fact, Day is now generous enough to offer support for former rival Prince's crusade for independent music ("What he's fighting for is valid"); the two, he says, have even been making music together at Paisley Park. Still, he answers a question about the ever-mystifying Prince with a slight jab: "Some days he's very understandable; some days he's not very understandable at all!" The thoroughly comprehensible Day & the Time—including sidekick Jerome, no doubt bearing Day's mirror—will funk up the B.B. King Blues Club & Grill on February 3 and 4. (See "Small Stages.") E.B.



Photograph by Mike Guastella/Star File.

Concerts

Small Stages

B.B. King Blues Club & Grill
1/30: The Hugh Pool Band. 2/1: Alvin Youngblood Hart. 2/3–2/4: Morris Day & the Time. • 243 W. 42nd St. (212-997-4144).

Bottom Line
2/1: Chris Smither; Cheryl Wheeler. 2/3: David Johansen and the Harry Smiths. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
2/1: Rainer Maria. 2/2: Jazz Mandolin Project. 2/3: Horsepower. 2/9: Meat Puppets. • 6 Delancey St. (212-533-2111).

Chicago B.L.U.E.S.
2/1: Milo Z. 2/2–2/3: Kinsey Report. • 73 Eighth Ave. (212-924-9755). $.

Fez
Thursdays: Mingus Big Band. 1/31: "Operation Help": A Benefit for the Partnership for the Homeless featuring Momus, Stars, Garlands, My Favorite, Charming, the Parcels. 2/2: Hazmat Modine; Bébé Eiffel; the Angstones; Raving Noah. 2/3: Patti Rothberg; Eddie Skuller. 2/4: Hedda Lettuce in "Sex, Lies and Duct Tape." • Time Cafe, 380 Lafayette St. (212-533-2680).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Stylus," underground hip-hop with D.J.'s like Bobbito and Lord Sear. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 1/30: Sasha Lazard, Dana Wheeler, and Lisa Zane in "Pass the Torch." 2/1: Dogeaters: "Dat's Entertainment!" 2/2: Derek Bermel and Peace by Piece. 2/3: Don Byron. 2/4: Gun Shy Hostess. 2/5: "The Last Lousy Moments of Love: The Songs of Bolcum & Weinstein." • 425 Lafayette St. (212-239-6200).

Knitting Factory
1/30: Vespertine; Mike Errico; Mirror People; Avatars of Bossa. 1/31: Rhys Chatham; Sarah Dougher; Princess. 2/1: A special appearance from Wynton Marsalis. 2/2: Luna; Joy Zipper. 2/3: Luna; Clem Snide. 2/4: Odean Pope Trio. 2/5: Assif Tsahar's Zoanthropic Orchestra. 2/6: Alex Blake Quartet. • 74 Leonard St. (212-219-3055). $.

Maxwell's
2/2: Fleshtones; Insomniacs. 2/4: Sixteen Horsepower. 2/6: The New Amsterdams. • 1039 Washington St. Hoboken, N.J. (201-653-1703).

Mercury Lounge
2/2: Russell Simins. 2/3–2/4: Frank Black. • 217 E Houston St. (212-260-4700).

S.O.B.'s
1/30: Grupo Konga. 2/1: "Basement Bhangra." 2/2 After Work Music Showcase with Soul Signature. 2/3 "Samba Saturdays" with Ogans. 2/4: "Temple of Hip-Hop" presents KRS-One lecture series. 2/6: Fourteenth Annual Bob Marley Celebration featuring reggae bands and Marley expert Roger Steffens. • 204 Varick St. (212-243-4940).

The Village Underground
Former Tramps booker Steve Weitzmann brings his eclectic sensibility to a new smoke-free club in the West Village. 2/2: Skeleton Key; VPN; the Co-Defendants. 2/3: Snooks Eaglin with his New Orleans Band: Erving Charles, Raymond Weber, and Jon Cleary. • 130 W. 3rd St. (212-777-7745).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 1/31: Tab Benoit; Lowen and Navarro. 2/1: Wally and Soulslinger. 2/2: Emma Gibbs Band. 2/3: Ants Marching. 2/4: Mr. Lif; Masterminds. 2/6: The Fourth Annual Bob Marley B-Day Tribute. • 161 Hudson St. (212-386-3600). $.

Clubs

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. Tuesdays: Promoter Noah Tepperberg's fabulous "Tuesday-Baby Tuesday" goes head-to-head with Spa's model-centric Tuesday party. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. The second Friday of every month: House party "N'Ice." Third Friday of every month: House party "Con-fu-sion," with talented out-of-town D.J.'s like Chicago's Pierre. Saturdays: Energetic house and big beat with "Plant." 2/1: Centro-Fly's 1st Anniversary Party. 2/2: Foundation presents "Chic" with D.J.'s Collette and Dayhota. • 45 W. 21st St. (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Thursdays: A super-exclusive (invite only, they say), hyperstealthy hip-hop party thrown by the powerhouse trio of Marvet Britto, Alan West, and Samuel "Tone" Barnes. D.J. Kaori spins. Fridays: "GBH" ("Great British House"), a party that, thanks to great guests like Tony Humprhies, Ashley Beedle, and the D.J.'s of "Miss Moneypenny's," has quietly become one of the best nights out in the city. Earlier in the night, a new party from 6 to 10 called "Headrush" that mixes house and trance. Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: Nicky Siano of

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

“Twelve West” joins “Boys Nite” D.J. Merritt for Mardi Gras.” The emphasis is on deep house and arage classics. • 12 W. 21st St. (212-206-7770).

Frank’s Lounge
A bare-bones bar and dance spot, which hosts Lorie nd E-Man’s frenzied but low-key house-music party Bang the Party” every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. 2/2: D.J.’s E-Man and Mike LaBirt. • 660 Fulton St., at S. El-ott St., Fort Greene, Brooklyn (212-726-1322).

Fun
This sprawling, bi-level, warehouselike space doesn’t book big-name D.J. talent, but it’s got one of the oolest interiors in clubland, with huge projections of apanese *anime,* a vertiginous yet comfy balcony area, nd a seemingly gravity-defying D.J. booth. Best of ll, Fun recently snagged the cyberfetish party “Click -Drag” from the now-defunct Mother. • 130 Madison St., under the Manhattan Bridge (212-964-0303). $5.

“Journey”
House music gets a great new home Fridays in Brooklyn: Caviar Studios, a loftlike space with a cute, ntimate dance floor and a cozy lounge. Before midnight, the party has an afterwork pickup vibe, but late in the evening, the space fills with dreadlocked dancers and headwrap-wearing divas dancing to he sweet grooves of resident D.J. Kim Lightfoot and guests like Kalim Shabazz. • Caviar Studios, 6 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-456).

Limelight
The Limelight is officially back rom the dead, thanks to its powerhouse weekend nights, which see the likes of Detroit echno icon Jeff Mills and the rance heavies of the “Gatecrasher” crew grace the turntables. The mazelike club’s renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 60 Sixth Ave., at 20th St. (212-07-7780).

The Roxy
The cavernous Chelsea institution’s deeply entertain-ng and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens’ wheels spinning till the wee hours. Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on he bar. • 515 W. 18th St. (212-627-0404). $.

Spa
The health-and-wellness theme (white walls, bath-ooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains he kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of he now-defunct Life. Wednesdays: “Big Bad Dodgy Disco,” with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad’s “Glam,” with D.J. Jackie Christie. Fridays: Marc Ron-on and Grandmaster Flash spin hip-hop and R&B for the A-listers at “Hollywood 2000.” • 76 E. 13th St. 212-388-1060).

Twilo
Twilo is the superclub of the moment, thanks to a revolving lineup of dance music’s biggest marquee at-ractions. Wednesdays: The upstairs lounge hosts hard house and techno with “2K Wednesdays,” a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.’s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. • 530 W. 27th St. (212-268-1600).

Upstairs at Studio 54
Thursdays, Fridays, and Saturdays from 10 P.M. to 4 A.M., Veruka’s Noel Ashman and the ubiquitous Ronsons (Charlotte and Samantha, to be exact) take over the loungey upstairs space of Studio 54. Expect nods to the disco era, but the overall vibe will be upscale hip-hop and house. • W. 54th St. bet. Broadway and Eighth Ave. (212-517-4065). $20.

Vinyl
The recent quality-of-life crackdowns have taken a toll on the club’s once extraordinarily open vibe, but the parties—“Shelter” and “Body & Soul” in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford’s fantastic house-music party “Shelter,” which at about seven in the morning becomes the city’s most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party “Body & Soul.” Arrive early (before seven) or you’ll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

The Warehouse
Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.’s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? • 141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).

Jazz

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O’Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald’s Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 1/31: Morris Brothers Band. 2/1–2/3: “Mode for Joe”: The Music of Joe Henderson. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the “jazz capital of the world” often presents two top-flight artists in one evening. Sets at 9 and 11:30. 1/30–2/4: Charles McPherson Quintet’s “Bird Lives.” • 131 W. 3rd St. (212-475-8592).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Detour
With no cover and top-notch young players, this Village joint packs ’em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

Iridium
In the surreal basement across from Lincoln Center, you’ll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns’ potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 1/30–2/4: Mark Whitfield Trio. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

“Jazz at Lincoln Center” presents: Jeb Patton and Percy Heath
2/1–2/3 at 8. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St. (212-721-6500). $45.

“Jazz at Noon”
Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz’s hottest players. 2/2: Ron Cuber.• 143 E. 49th St. (212-832-0888) or www.jazzatnoon.com.

“Jazz Insights Presents: The Music of Duke Ellington”
Informal lectures hosted by Arnold Jay Smith. All lectures begin at 7:45. 2/6: Peter Miller. • 66 W. 12th St. (212-229-5690). $35.

The Jazz Standard
A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O’Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 1/30–2/1: Sarah Patridge & the Jazz Starzz. 2/2–2/4: Premier of the Andrew Hill Big Band. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano’s Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin’s Big Swing Band. Fridays: Simon Wettenhall’s Oceanic Dixieland Band. Saturdays: Bob Cantwell’s Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
2/2: George Coleman Trio. The Rose Center is open

Performance

Black Is Back

Kurt Cobain once said that when he wrote “Smells Like Teen Spirit,” he was just trying to make a Pixies song. But that remark only hints at the significance of the band, which, led by **Frank Black** (pictured, center), mixed roiling surf-rock and absurdist lyrics into some of the most ambitious rock of the eighties. Black’s most recent solo album, *Dog in the Sand,* is less noisy than his work with the Pixies but just as acerbic. Catch all of Black’s sturm and twang during a pair of rare small-club appearances at the Mercury Lounge on February 3 and 4. (See “Small Stages.”)

Photograph by Steve Gullick.

until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-874-3929).

Showman's Café
Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 E. 125th St. (212-864-8941).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Smoke
A great jazz lounge with low cover to boot. 1/30: Eric Alexander with Joe Farnsworth, Mike Le Donne, and Peter Bernstein. 1/31: Hot Pants Funk Sextet with Adam Scone; Adam Small; Al Street; Dave Gibson; Ian Hendrickson Smith; Jeremy Manasia; Joe Strasser. 2/1: Arturo O'Farill Trio. •2751 Broadway, at 105th St. (212-864-6662)

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 1/30–2/4: Abraham Burton; Eric McPherson Quartet. • 88 Seventh Ave. So. (212-242-1785).

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 1/30–2/4: Ray Drummond Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. 1/31: "Chicks With Shticks." • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 2/5–2/11: Colin Quinn; Mitch Fatel; Kevin Brennan; Nick DiPaolo; Dave Attell. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 1/29–2/4: Jerry Diner; Al Ducharme; Quentin Heggs; Nancy Redman; Jim Norton; Jim McCue. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover; two-drink minimum. 2/2–2/3: Ted Alexandro; Greg Carey; Pete Correale. • 34 W. 22nd St. (212-367-9000).

"Spin Cycle Comedy"
Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearance Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, an 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595 0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in i cozy environs. (Early shows Tues.–Sat., late shows Fr and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimat cabaret space. 1/30–1/31: Carol Woods. • 450 Park Ave So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Ban at 8:45. $60. Through 2/17: Mary Cleere Haran i "Sweet & Low Down." • Carlyle Hotel, Madison Ave. a 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrate her fourteenth year at the Cafe Pierre with a specia program called "Fascinating Rhythms: 50 Years o American Popular Song and Jazz." Sun.–Mon. Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st S (212-940-8195).

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed b Stan Rubin's eleven-piece bi band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957 9676).

Don't Tell Mama
What better way to wind dow after an evening of overwrough Broadway fare than some understated cabaret? Thursdays: "Seth' Broadway Chatterbox." Fridays "The Next Big Broadway Musical." Saturdays at 8: "Poole Party!" Saturdays at 11: Tomm Femia presents "Judy Garlan Live!" • 343 W. 46th St. (212-757 0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret spac at the Regency Hotel shares th room with the restaurant 54 Park. Tickets are $50 Tues.–Fri. $75 for the early show on Frida and all shows on Saturday; $5 food-and-drink minimum Through 2/8: Sally Kellerman i "More Than You Know." • 54 Park Ave., at 61st St. (212-307-410 or 212-339-4095).

FireBird Café
The theater district's newest post-show snuggery, right next door t an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen an you'll be fine. Sets Wed.–Thurs at 9; Fri.–Sat. at 9 and 11. $3 cover; $15 minimum. • 365 W 46th St. (212-586-0244).

Judy's
This cozy and friendly piano ba features two performance spaces, fine menu, and a weekly gig b Judy herself. 2/1: Ron Ramsey i "Go With Me." 2/2: Aaron Lee Battle in "Step Righ Up." 2/2–2/3: George Pelligrino in "More." 2/4 Leslie Giammanco in "Stage-Struck Me." 2/5: "Judy' 10th Anniversary Gala" with Judy Kreston & Davi Lahm; Leslie Anderson; Aaron Lee Battle; Susan Baun & Ray Hoffman; Michael Dionne; Mitch Ellis; Kimlee Hicks' Colm Reilly; more. • 169 Eighth Ave., bet 18th and 19th Sts. (212-929-5410).

Duet

Heath's Bars

Percy Heath (pictured) may have started as a violinist, but he's become an astoundingly versatile bassist, playing with everyone from Miles Davis to Dizzy Gillespie as well as his own outfit, the Heath Brothers. From February 1 to 3, he'll be joined by the equally solid (but bluesier) pianist Jeb Patton for Jazz at Lincoln Center's slightly-to-the-left-of-Wynton experimental series, "Jazz at the Penthouse." (See "Jazz.")

Photograph by Frank Stewart/Jazz at Lincoln Cente

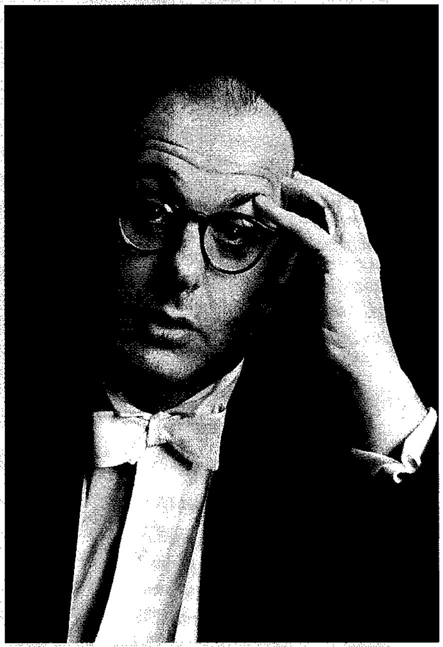
InConcert

Edited by Tara Pepper

Preview

Taking Back the Knight

French composer Ernest Amédée Chausson was more than a century ahead of the lawyer-making-a-career-change trend: Born into the upper class in the mid-nineteenth century, he earned a doctorate in law before entering the Paris Conservatoire in 1880. So it's oddly appropriate that Chausson's latest champion is also dividing his life between jobs. "I'm continuing a tradition of people who continue their professions while they run institutions," says **Leon Botstein**, the Bard College president and music historian who will conduct the American Symphony Orchestra and the Concert Chorale of New York in a rare performance of Chausson's only finished opera, *Le Roi Arthus (King Arthur)*, on Sunday. (About the time-management issue, he says, "It sounds worse than it is.") Botstein says he has an affinity for music that has been "unfairly forgotten," and Chausson's certainly had its champions at one time: When the Belgian magazine *Théâtre* surveyed its readers in 1909 about which works they would most like to see performed, *Le Roi Arthus* came in third—leaving *The Magic Flute, Don Giovanni,* and *Madame Butterfly* in the dust. "This is a sophisticated public!" says Botstein of those surveyed. "Obviously, it was a big hit." Unfortunately, Chausson didn't live to see its success—he was killed in a bicycle accident in 1899—and Arthurian legend went out of vogue around World War I, taking *Arthus* with it. Botstein thinks that *Le Roi Arthus* is particularly worthy of revival because it isn't just another love story. "It's an idealistic opera about honor, character, human decency, friendship. It's about the triumph of loyalty and Christian virtue." That, and the fact that Botstein's friend and Bard colleague, the poet John Ashbery, has been urging him to do it for years: "It's one of his favorite works." (See listing.)



ALICIA ZUCKERMAN

Classical Music

"A Great Day in New York"
New York composers series continues with works by Lukas Foss, Paul Lansky, and Stephen Sondheim, 1/30 at 7:30, and Paquito D'Rivera, Gunther Schuller, and John Zorn, 2/4 at 5. • Alice Tully Hall, Lincoln Center (212-721-6500); $25–$40.

Moscow Chamber Orchestra
Conducted by Constantine Orbelian, performs Grieg's *Holberg Suite* and selections from Gluck's *Orpheus and Euridice* and Handel's *Rinaldo*. 1/31 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $15–$50.

Concertante Chamber Players
World premiere of American composer Stephen Gerber's *Spirituals* features Jon Manasse on clarinet. Also on the program is Prokofiev's *Overture on Hebrew Themes*. 1/31 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $15.

Zoltán Kocsis
Pianist and music director of the Hungarian National Philharmonic Orchestra plays in New York after over a decade-long absence. He'll perform works by his fellow countrymen Bartok and Liszt. 1/31 at 8. • 92nd Street Y, E. 92 St. at Lexington Ave. (212-415-5500); $25.

Juilliard Choral Union
Performs Leonard Bernstein's *Chichester Psalms*. Organ compositions by Bach, Mozart, and Franck are also on the program. 2/2 at 8. • Alice Tully Hall, Lincoln Center. (212-769-7406); free, tickets required.

"Composers Out Front"
The American Composers Orchestra presents composer-conductor-clarinetist-rock musician Derek Bermel and his band Peace by Piece in the first of three concerts featuring composer-performers. Program includes Bermel's *Old Songs for a New Man* for baritone and *Turning* for piano. 2/2 at 8:30. • Joe's Pub, 425 Lafayette St. (212-239-6200); $20.

American Symphony Orchestra
Leon Botstein conducts a concert performance of Chausson's opera *Le Roi Arthus*. 2/4; preconcert lecture at 1:30, concert at 2. • Avery Fisher Hall, Lincoln Center, (212-581-1365); $18-$45.

Maria Guleghina
Ukrainian-born soprano makes her U.S. solo recital debut with rarely performed songs by Russian composer Mikhail Glinka, as well as Rossini, Bellini, and Donizetti. In March, Guleghina will sing the role of Abigaille in the Metropolitan Opera's production premiere of Verdi's *Nabucco*. 2/4 at 2. • Alice Tully Hall, Lincoln Center (212-721-6500); $35.

New York Philharmonic Ensembles
Present Mozart's *Serenade* and Dvorák's Piano Quartet, both in E flat major. 2/4 at 3. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $18.

New York Women Composers
Join the Aviva Players in a concert of songs and chamber music honoring the memory of composer Jeanne Singer. Reception with composers follows. 2/4 at 3. • The Kosciuszko Foundation, 15 E. 65 St. (212-362-2277); $15.

The Philadelphia Orchestra
Wolfgang Sawallisch conducts Beethoven's *Missa Solemnis*, featuring the Westminster Choir. 2/5 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$88.

Opera

The Metropolitan Opera
L'Italiana in Algeri with Jennifer Larmore has its season premiere on 2/2 at 8. *Carmen*'s last performance is the matinee on 2/3; *Aida*'s last performance is the same evening. *Un Ballo in Maschera* and *La Traviata* are also running this week. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); $25–$250.

Dance

New York City Ballet
Performances are Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3. Onstage this week are Twyla Tharp's *The Beethoven Seventh*, Jerome Robbins's *Afternoon of a Faun*, and Balanchine's *Walpurgisnacht Ballet*, with music from Gounod's *Faust*. Call for details or log on to www.nycballet.com. • New York State Theater, Lincoln Center (212-307-4100); $26–$74.

MOMIX
The experimental dance company marks its twentieth-anniversary season with the world premiere of founder Moses Pendleton's *Opus Cactus*. 1/30–2/18, times vary • Joyce Theatre, 175 Eighth Ave., at 19th St. (212-242-0800); $38.

The Kevin Wynn Collection
Presents the world premiere of Wynn's *The Reflecting Skin*, an homage to filmmaker Stan Brakage and musician Ornette Coleman. 2/2 at 9, 2/3–2/4 at 8. • Merce Cunningham Theater, 55 Bethune St. (212-625-8369); $15.

KDNY
Kathleen Dyer's company performs *The Well Seasons*, an evening of three works including two premieres. 2/1–2/4 at 8:30. • Danspace Project at St. Mark's Church-in-the-Bowery, 131 E. 10th St. (212-674-8194); $15.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph by Peter Schaaf.

cue

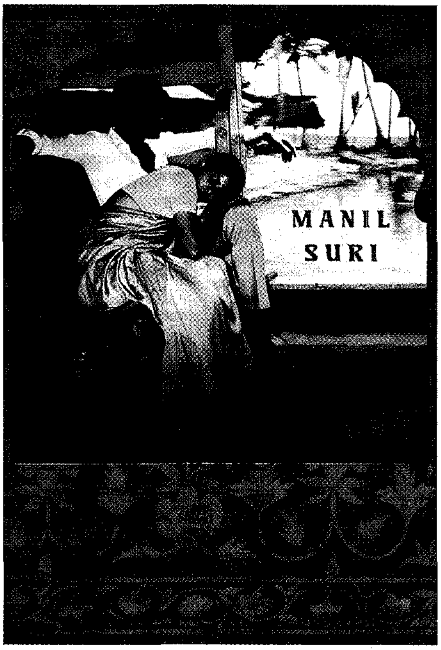
TheMix

Edited by Boris Kachka

In Print

Fearful Symmetry

Decades before **Manil Suri** published his first novel, *The Death of Vishnu*, his professor at the University of Bombay knew he was gifted. Though he was majoring in physics, "I was a star pupil in algebra," Suri says, "and he kept trying to switch me to math." Suri relented and, after immigrating to the U.S. to earn his Ph.D., became a professor of mathematics at the University of Maryland. But in between papers on finite element methods, he began writing short stories. Suri, now 41, isn't sure why; perhaps he was rebelling against "an enormous pressure in academia to put your nose to the grindstone and just do that one subject." Suri's quest to flesh out a promising story led him to the fiction workshops of Vikram Chandra and Pulitzer Prize-winner Michael Cunningham. Gradually, that story became *The Death of Vishnu*—both a richly detailed portrait of a crowded Bombay building and a Hindu allegory of the soul's ascent to Heaven. Having passed it on to an agent, Suri was on an annual visit to his parents in Bombay as the bidding began. "We were sitting around the telephone every night and waiting for the entertainment to start, like it was a television set or something," he says of the long-distance courting. "If I hadn't read the Gita, I would have been reacting very differently. And the other nice thing is that I still had all my math to do." Though fiction may be messier, the process, for Suri, isn't all that different. "I'm usually in the basement either writing or doing mathematics," he says. "They both require a lot of solitude. If you can't stand your own company, then they aren't the professions for you." (See "The Written Word.") B.K.



Radio Highlights

"Prison Diaries"
"All Things Considered" runs episodes from this new series every Tuesday in January. Five inmates, four correctional officers, and a judge were given tape recorders and kept journals on their experiences in the system for six months. The results were edited down to five half-hour episodes. This week, the finale: "Cristel Update," a look at a newly released prisoner's life outside. • 1/30, 4:30 P.M. WNYC, simulcast on 93.9 FM and 820 AM.

Ken Burns's *Jazz* Simulcast and Welcome Party
WBGO's broadcast of the new PBS documentary concludes with "A Masterpiece by Midnight (1961–Present)," on the present and future of jazz. Before and after the broadcast, the station celebrates with a "Jazz Welcome Party" including guests, CD giveaways, and lots of music, from 8 P.M. to midnight. • 1/31, 9–11 P.M. WBGO, 88.3 FM.

"History of the Mayors, Part II"
Historian Warren Shaw's second visit to to Brian Lehrer's show covers New York's mayoralty during the American Revolutionary period. • 2/1, 10 A.M. to noon. WNYC, 820 AM.

Studio 360 With Kurt Andersen
This episode focuses on preservation in contemporary culture. Andersen and others discuss a fading tradition of sacred music in the American South, the conservation of contemporary art and audio archives, and the dilemma posed to historians by the absence of paper drafts in the technological age. • 2/3, 10–11 A.M. WNYC, 93.9 FM.

Lectures and Panels

" 'Even So, Look at That!': After Utopia's Fall"
In the third of this year's New York Public Library/Oxford University Press lectures—in conjunction with the Library's "Utopia" exhibit—Martin Marty, renowned theologian and professor emeritus at the University of Chicago, talks about the lessons learned from religious Utopias even when they fail. • 1/31 at 6 P.M. Celeste Bartos Forum, New York Public Library, Fifth Ave. and 42nd St. (212-930-0855); $10.

"An Evening of Eugene O'Neill"
A videotape of a performance produced three year ago by the Library for the Performing Arts features Barnard Hughes and Helen Stenborg reading the letters of Eugene and Carlotta O'Neill and performing monologues from several O'Neill plays. • 1/31, 6:30 P.M. Jefferson Market Regional Library, 425 Sixth Ave., (212-642-0142); free.

"The End of Privacy"
Steven Levy, *Newsweek*'s chief technology writer and the author of *Crypto: When the Code Rebels Beat the Government—Saving Privacy in a Digital Age,* talks about the revolution in cryptography and the future of privacy. • 1/31 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $20.

"The Collecting Passion"
This two-day symposium opens with remarks from the director of the British Museum, followed by a series of panel discussions on the pleasures and dangers of collecting. • 1/2, 3:30–6:30 P.M. (followed by cocktail reception) and 1/3, 9:30 A.M.–12:30 P.M. The University Club, 1 W. 54th St. (212-644-0522); $150 both days, $75 one day.

"Crossing Delancey: Yiddish Writing in America"
Professor David G. Roskies explores the work of Yiddish poets, playwrights, and prose writers who continued to write in their native language even after immigrating. Works are covered in translation alongside the Yiddish originals. • 1/4, 9:30 A.M.–1:30 P.M. Everett Institute, the 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30 including refreshments.

"Writers of Substance: Youth and Age"
A monthly four-part series hosted by essayist Roger Rosenblatt brings famous writers in to discuss a different theme every month. This week features Alice McDermott, Frank McCourt, Jhumpa Lahiri, and George Plimpton. • 2/4 at 7:30 P.M. The 92nd Street Y 1395 Lexington Ave. (212-415-5500); $30.

"Faith and Freedom Online"
Members of the news media discuss the Internet's role in the democratization of religion, with a special focus on how newer religious groups are using the Web to spread the word. • 2/5 at 6:30 P.M. The First Amendment Center, 580 Madison Ave., at 56th St. (212-317-6500); free.

Great Performers: "What Makes It Great?"
Robert Kapilow, composer, conductor, commentator, and longtime presenter of the series on NPR, comes to Lincoln Center to discuss what makes Bartók's "Contrasts for Clarinet, Violin and Piano"—performed by Todd Palmer, Scott St. John, and Pei-Yao Wang—so great. • 1/5 at 7:30 P.M. Walter Reade Theater, 165 W. 65th St. (212-721-6500); $25.

The Written Word

"Food for Thought: Lunch Hour Theatre"
Actors read from the work of John Guare, Richard Wesley, Tom Topor, Grace Paley, and William Carlos Williams as part of the National Art Club's answer to "Selected Shorts"—lunchtime readings of eight plays performed by respected actors. Admission includes a gourmet boxed lunch. • 1/30, 2/1 and 2/5, 1–2 P.M. The National Arts Club, 15 Gramercy Park So. (212-362-2560 for tickets and precise schedule); $27.

Manil Suri
The mathematician and the latest Indian-American literary ingenue reads from his debut novel, *The Death of Vishnu,* and signs copies. • 1/30 at 7:30 P.M. 2289 Broadway, at 82nd St. (212-362-8835); free.

Rupert Thomson
The author reads from and signs copies of his controversial novel, *The Book of Revelation.* • 1/30 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Selected Shorts: "Wondrous Women"
The long-running series, in which actors read great

Game Week

	Mon: 1/29	Tue: 1/30	Wed: 1/31	Thu: 2/1	Fri: 2/2	Sat: 2/3	Sun: 2/4
KNICKS				PHI MSG 8 P.M.	NJ FSNY 7:30 P.M.		MIA NBC 1 P.M.
NETS	VAN FSNY 10 P.M.		DET METRO 7:30 P.M.		NY FSNY 7:30 P.M.		PHI FSNY 7:30 P.M.
RANGERS	ATL MSG 8 P.M.		MON MSG 7 P.M.				
SLANDERS			NJ FSNY 7:30 P.M.	PHI FSNY 7 P.M.			
DEVILS		DET FSNY 7 P.M.	NYI FSNY 7:30 P.M.				
HITMEN							LV NBC 8 P.M.

HOME AWAY

hort stories, opens its seventeenth season by highighting women. David Margulies reads Chekhov's "A Woman Without Prejudices," Shuyler Chapin reads Maugham's *The Verger,* Viola Davis reads Shay Youngblood's *They Tell Me . . . Now I Know,* and Kate Burton eads Alice Munro's *Nettles.* • 1/31 at 6:30 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5000); $18, $16 students, $14 members .

Rick Moody

The famous and promising young writer behind *The Ice Storm* reads from his new short-story collection, *Demonology.* • 1/31 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Deborah Copaken Kogan

The former photojournalist and author of *Shutterbabe: Adventures in Love and War* discusses her memoir and igns copies. • 2/1 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. 212-420-1322); free.

Warren Christopher

Christopher, Clinton's former secretary of State and recent champion of chads, discusses his brand-new memoir, *Chances of a Lifetime,* with Walter Isaacson, *Time* magazine's editor-in-chief. • 2/1 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $20.

Peter Carey and Patrick McGrath

Carey and McGrath, both critically acclaimed historcal novelists, read from their latest works, *The True History of the Kelly Gang* and *Martha Peake,* respectivey. • 2/1 at 8 P.M. The National Arts Club, 15 Gramercy Park So. (212-592-4648); free, jacket equired.

"The Great Debate in Hell"

Russell Oberlin plays Milton's narrator and Richard Edelman is Satan in a reading of he first two books of *Paradise Lost.* • 2/4 at 4 P.M. The German Evangelical Lutheran church of St. Paul, 315 W. 22nd St. (212-741-2417); $20, seniors $10, students free.

Don DeLillo and Chang-rae Lee

DeLillo, a leading American novelist and author of *Underworld,* makes a rare public appearance to read from his recently pubished novella, *The Body Artist,* alongside Lee, who reads from her most recent work, *A Gesture Life.* • 2/5 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $15.

Special Events

Tours

An Architectural History of the Met

Walk the halls of the Metropolitan Museum of Art with Arthur Rosenblatt, presidential appointee to the National Museum Services Board of the Institute for Museum and Library Services, who talks about the museum's history and architecture. • 2/1, 10 A.M.-1 P.M. The Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (212-415-5500 for required reservations); $25.

Union Square Historic Pub Crawl

Get drunk in the afternoon in a socially acceptable manner during this tour of the area's several historically important bars, including the Old Town Bar. • 2/3 at 2:30 P.M. and 5:30 P.M., 2/4 at 2:30 P.M. only (212-465-3331 for meeting place and reservations); $12.

Benefits

"Red Meat & Red Wine"

Mark Bittman, cookbook author and New York *Times* "Minimalist" columnist, hosts a tasting of fare from some of the city's most famous red-meat purveyors, along with music, dancing, and a silent auction—all benefiting the American Institute of Wine & Food Scholarship Fund. • 1/5 at 7 P.M. Cipriani 42nd St., 110 E. 42nd St. (212-447-0456); $100, $85 AIWF members.

"A Salute to Chita Rivera"

The actress-singer-dancer is the honoree of the Drama League's annual black-tie dinner and original show revue, co-chaired by Rochelle Ohrstrom, Sheila Stephenson, and Debbie Bancroft. • 1/5, drinks 7:30 P.M., dinner, then show at 8:15 P.M. The Pierre Hotel, 2 E. 61st St. (212-302-2100); $400-$875.

Exhibits

Black History Month at the Museum of Television & Radio

Tuesdays to Sundays in February, the museum airs a wide variety of programs from the sixties through the present—from an episode of "An American Love Story," the PBS documentary on race, on Tuesday, to "The Meeting," an episode of "American Playhouse" and a fictional account of a meeting between Martin Luther King and Malcolm X, on Thursday. • Through 2/28, Tuesday to Sunday at 12:15 P.M. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600 for details); free with $6 suggested admission.

"New New York 2"

The Architectural League holds its second exhibit of significant new architecture in the city, focusing on six new buildings: the Austrian Cultural Institute, the ICP-Midtown, the new 42nd Street Studios, Pier 11 Wall Street Ferry Terminal, Scandinavia House, and the Studio Museum in Harlem. The installation includes models, plans, drawings, and photos of these buildings. • Through 3/14, The Urban Center, 457 Madison Ave., at 50th St. (212-753-1722); free.

Other Events

Chinese New Year's Banquet

The China Institute Women's Association's annual gala banquet—a ten-course dinner with live entertainment—takes place at Peking Park Restaurant this year. • 1/31 at 6:30 P.M. Peking Park, 100 Park Ave., at 40th St. (Call 212-744-8181, ext. 136 for details and required reservations).

Chinese Scholar's Garden New Year's Festival

The Staten Island Botanical Garden's unique garden is the backdrop for afternoon New Year's festivities beginning with a traditional lion dance, which is followed by a tea ceremony demonstration and music by the Ba Ban Chinese Music Society and the Grace Christian Church of Staten Island choir. • 2/3, 2-4 P.M. Staten Island Botanical Garden, Scholar's Garden, 1000 Richmond Terrace, Staten Island (718-273-8200); free.

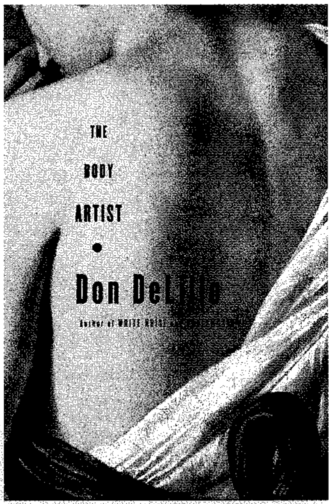
"Celebrate Slovakia: Art From the Heart of Europe"

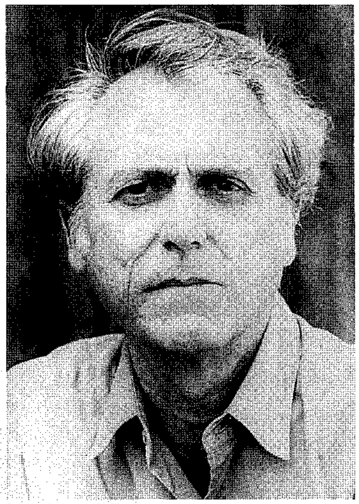
This month-long festival of Slovakian culture—including dance, theater, arts, crafts, music, film, mime—takes place throughout the city, though its base of operations and the site of its opening event is the World Financial Center, where a joint exhibit of Czech and Slovak fine art is unveiled. • 2/2-3/4 citywide. Opening 2/2, 11 A.M. Courtyard Gallery, World Financial Center (for schedule and information call 212-532-4918 or visit www.slovakculture.com).

Sports

Squash Tournament of Champions

The Professional Squash Association and CSFB Direct host this annual squash tournament at Grand Central Terminal's Vanderbilt Hall. • 2/3-2/9 at 9:30 A.M.; tickets $20-$60 (718-488-6262; packages available).





Happening

Literary Don

Has **Don DeLillo** taken a page from Pynchon, that other, less reader-friendly master of American malaise and paranoia? Not only is his new novel, *The Body Artist* (about a recently widowed performance artist who hears ghosts), far more elusive than the best-selling *Underworld*—it's also about an eighth as long, echoing Pynchon's shifts between massive meals and slim appetizers. On the other hand, we do know what DeLillo looks like, and while he isn't attending any movie premieres, he's a publicity hound by comparison. Catch his only New York reading from *The Body Artist* on February 5 at the 92nd Street Y, along with rising star Chang-rae Lee. Actually, call today; it's nearly sold out as we go to press. (See "the Written Word" for details.)

Photograph by Joyce Ravid.

XFL Opening Day
Football widows might have to mourn a few more weeks than they bargained for; just a week after the NFL's Super Bowl, Vince McMahon's new league, the XFL, kicks off. The New York–New Jersey Hitmen open against the Las Vegas Outlaws, then host the Baltimore Bolts in Giants Stadium for their home opener. • Hitmen vs. Outlaws, 2/3 at 8 P.M., NBC (tickets for home games starting at $25; 212-307-7171).

Lucky Seven-Mile Reversible
The New York Road Runners Club hosts a seven-mile run through Central Park. Starts at the Engineer's Gate, East Drive at 90th St. Prizes awarded to the top male and female finishers in horoscope divisions and various age groups. Complimentary bagels and hot chocolate at the award ceremony at P.S. 198 (Third Ave., between 95th and 96th Sts.). Numbers and long-sleeve T-shirts may be picked up at the NYRRC, 9 E. 89th St., 2/1–2/2 from noon to 7 P.M., 2/3 from 11:30 A.M. to 4:30 P.M., or on race day from 7:30 to 9 A.M. Nonmembers $17; limited race-day entries $22. Visit the NYRRC's Website, www.nyrrc.org, to register or for more information. • 2/4 at 9:30 A.M. (212-860-4455).

Opening

Slavs to Fashion

The Western hordes may have run through Prague and Budapest and then declared them passé, but how many college dorm rooms are abuzz with tales of Bratislava? That may change with the opening of **Celebrate Slovakia: Art From the Heart of Europe**, a month-long festival of culture from that cheery republic that takes place all over New York—from a week of Slovak cinema at the Walter Reade Theater to a mime performance featuring international star Milan Sladek (pictured), at the World Financial Center. The array of events, which also cover music, dance, theater, fine art, crafts, and design, begins with an opening of "New Connection," a joint exhibit of award-winning Czech and Slovak visual art, on February 2. (See "Special Events" for details.)

MENDELSOHN *Continued from page 56*

nist cake and have it, too. Anyone who professes to be as worldly about men as she does shouldn't be so shocked to find out that men are often violent pigs. And you'll wince at her rather Hallmark reflections about the meaning of Auschwitz ("a terrible, incomprehensible, and unbearable reminder to all of us who were spared of how precious and precarious our time here is"). In the first part of her narrative, at least, there's excitement and good humor and wry self-deprecation to leaven the pretension; this can't be said for the post-Paul era. Once Kogan realizes that "the secret to a happy life is love," the narrative devolves into a series of equally clichéd profundities: "War is bad"; "Some things in life are inexplicable"; "Parenthood . . . is by far and away the most profound experience life holds."

It's not that there's anything wrong with wanting, or having, kids; anyone who knows what it feels like to graduate from the aimless, addictive stimulations of the wild-oats-sowing days to the weirdly cocooning bliss that children can bring will recognize what Kogan's talking about. It's just that everyone I know, male or female, who's gone from being obsessed with career to being obsessed with children is willing to admit to being a lot more conflicted about the tension between those two worlds than Kogan is. ("If such opinions make me a bad journalist and a bad feminist, so be it.")

If anything, the swiftness and the apparent lack of any regrets or soul-searching with which she flip-flops from globe-trotting daredeviltry to the domestic comforts of the West Seventies make you wonder whether she wasn't always more interested in the "babe" aspect of her life than the "shutter" part. Did her interest in photography owe as much to a real feeling for art or journalism as it did to an almost erotically charged desire, only too common among bored suburban teenagers, to *épater les bourgeois*? The bourgeois in question being the nice middle-class Jewish residents of Potomac, Maryland, where she grew up—and to which, at least metaphorically, she only too happily returns.

For all its pluck, Kogan's book turns out to be yet another in a genre I'm beginning to think of as Postfeminist Bait-and-Switch: books like Lucinda Rosenfeld's *What She Saw* . . . or Helen Fielding's *Bridget Jones's Diary*, in which intense and intensely realized accounts of experiments with sex and career and independence turn out to be not th point of life but only its prelude—a prelude to the realization that what women really want, or at least what will mak them happy, is hubbies and babies and security. (The incident that freaks Kogan out and pushes her away from photojournalism is the death of a friend in th Gulf War.) I guess I should have seen th warning signs; after all, her chapters ar named not for the hot spots she's covered but, with one exception, the men she' slept with or tried to sleep with. (Rosenfeld did the same thing in her book.) I the only trajectory in a woman's life that' really worth mapping anymore the one that takes you through a lot of Mr Wrongs to Mr. Right?

What makes *Shutterbabe* disappointing isn't that it's about how the autho abandoned an interesting career for domestic bliss but rather that it so glibly suggests that being a mommy is so self-evidently superior to winning an Emmy When I did finally turn to the acknowledgments in Kogan's book, I couldn' help noticing that the woman who once planned to spend her life documenting and exposing political and environmental and social ills now refers to her husband as "my savior." Savior from what?

KOGAN MAY HAVE BEEN ALL OVER THE map, but her book ends up shrinking it Anita Albus's **The Art of Arts**, a reverie about painting and seeing, begins with a description of a mere painting of the world, but by the time you've got to the end of this startlingly beautiful volume with its two-color Renaissance typeface and exquisite gatefold reproductions you feel like you've been everywhere and done everything. This is because Albus doesn't just show you things; she teaches you how to see for yourself. *The Art of Arts* isn't easy: The polymath author zigzags among the optical and theological theories of early-Renaissance philosophers whom she writes about a if she'd known them, vivid observations about individual paintings ("One suspects a touch of impatience over the length of the sitting"), and a history o paint itself—the bits of minerals and vegetables from which artists' pigments derive their colors. She gives you, in other words, both the big and smal lenses through which to view art; together, they suggest still further dimensions to be gleaned from "the art of opposites." Here is a book that will open your eyes to intellectual and aesthetic colors you never dreamed of. ■

Photograph by Ctibor Bachraty

Edited by Susan Avery

Opening

Sundance-on-the-Hudson

Some years back, Eric Beckman took a look at the city's weekend movie schedule and found that the only children's film playing was *A Goofy Movie*. He and his wife (he was a music promoter, she was in film production) knew there was more out there, especially on the international circuit, and they hatched the idea of bringing a young-people's film series to New York. Now in its fourth year, the **New York International Children's Film Festival** draws upwards of 10,000 kids and their parents to events ranging from an opening-night gala to Q&A sessions to meet-the-artists discussions to retrospectives and awards ceremonies. This year's agenda, which runs February 2 through 11, includes five programs of shorts, divvied up by age. Within the 5-to-10-year age group is the American premiere of *Green Man of Knowledge*, a beautifully animated, eloquently written thirteen-minute tale from the UK about a young man's gentle attempts to destroy an evil sorcerer's rule over the land. *The Waves of Time*, a wordless work placed in the 8-to-14-year-old program, shows a poor Mexican girl going back in time to learn the importance of expressing love. The handful of feature-length films includes a North American premiere from Brazil: *Tainah, An Amazon Adventure*. Shot in the rain forest, this ecologically correct piece depicts an 8-year-old orphan (pictured) living in the jungle who sets out to thwart poachers trapping wild animals for medical research. *Miracle Worker*, the latest remake of the life of Helen Keller, this time starring Hallie Kate Eisenberg of those cloying Pepsi commercials, makes a showing at the festival as well. Disney is even blessing the event, with the first screening of its new animated feature *Recess: School's Out!*. Kids with a jones for model animation will get into the Aardman Animations retrospectives, including a detailed look at the painstaking process of producing *Chicken Run*. Good-bye Nickelodeon, hello Bravo. (See "Children's Events.") S.A.

Children's Events

lo Grinch, Rugrats, or Dalmatians

Preparing the kids to accompany their parents to Hamptons, Utah, or Cannes should start with a trip to he New York International Children's Film Festival. Set up with programs that group films into age appropriateness, the festival is designed for kids as young as 3 and all the way up to late teens. • 2/2–2/11 at five theaters around the city; for schedule and ticket info., call 212-349-0330 or check the Website: www.gkids.com; $6–$15.

RoboKids

B.B. Wonderbot may be the entrance greeter at the Sony Wonder Technology Lab, but now his greetees can design their own robot. In the "Build-a-Bot" workshop, kids learn how engineers create these humanlike tinmen and also get a scientific-vocabulary esson on the parlance of robots: Don't say arms and egs; they're called *manipulators*. Participants go home with their own robot. Preregistration required. • 2/2 rom 3 to 5 P.M.; 56th St. and Madison Ave. (212-833-3100); $10.

Rhythm Nation

In the second of a series on introducing young kids to classical music, the Colden Center offers *Follow the Beat*, a KidsClassics show that includes a live orchestra and easy-to-understand explanations. After the performance, kids can meet the artists. • 2/4 at 2 P.M.; on the campus of Queens College, bet. Exits 23 and 24 of the eastbound service road of the L.I.E. in Flushing (718-793-8080); $11.

Stop the Presses

At some point, everyone learns the power of the fourth estate. At the Morris Museum's new exhibit "Flash! The Associated Press Covers the World," kids learn about photography as art, history, and news facilitator. A series for preschoolers to highlight the exhibit begins on 1/31 and covers famous faces, sports, fine art, presidents, flags, and planes. • 1/31–3/21, from 10 to 11 A.M. or from 1 to 2 P.M.; 6 Normandy Heights Rd., Morristown, N. J. (973-538-8069); $84 for seven classes.

Nine-Year-Old Sings the Blues

Betsy is happy about the news that her mom is having another baby. That is, until her big sister warns her that everyone will forget about her. Disheartened by the news, Betsy decides to become the world's greatest blues diva. *Betsy Blue*, or "*I Was A 9-Year-Old Blues Diva*," is a family musical written by Looking Glass Theatre playwright-in-residence Judy Sheehan, who's won several awards for her children's works. • Through 2/25, Saturdays and Sundays at 2 and 4 P.M.; 422 W. 57th St., bet. Ninth and Tenth Aves. (212-307-9467); $10, $8 for kids.

Who Needs Punxsutawney Phil When We Have Corona Kate?

Meet the real weather forecasters, Flushing Meadows Phil and Corona Kate, the Queens Wildlife Center's prairie dogs, as they get ready for their 2001 winter advisory. Make your own pop-up prairie dog and listen to Native American storytelling. • 2/2 beginning at 1 P.M.; 53-31 111th St., Flushing Meadows Corona Park (718-271-1500); $2.50 adults, $1.25 seniors, 50 cents kids ages 3–12, free to youngers.

Summer Camps for Kids, Teens, and Those with Special Needs

Three free camp fairs are going on this weekend to help parents find the right summertime environment for their kids. On 2/3 at the Ethical Culture School, parents with kids in pre-K through sixth grade can meet with reps from a variety of city and suburban day and sleep-away camps. On 2/4, the fair is geared for families with teens in grades seven through twelve. Both sessions are from noon to 3:30 P.M. The school is located at 33 Central Park West, at 63rd St. For more information, call 212-712-6266. The Special Camp Fair on 2/4 will be held at the American Red Cross, 150 Amsterdam Avenue, between 66th and 67th Streets, from 10 A.M. to 3 P.M. It includes reps from 70 camps throughout the city and the Northeast for children with disabilities. Spanish- and sign-language interpreters will be available. For more information, call 212-677-4650.

The Art of Children's Book Illustration

Developing a child's interest in books and the written word begins with picture books. As a tribute to the important role of illustrators, the Rockland Center for the Arts opens a new exhibit "The Beginning of Wonder," which displays original works by 25 of some of the best-known illustrators locally and nationally. • Through 3/18; 27 S. Greenbush Rd., West Nyack (845-358-0877); $2 suggested donation for admission.

Safe Sets

Back by popular demand, the Kitchen's "Groundwork for Kids" is an after-school program that teaches kids, in a safe and supportive environment, how to take risks with their bodies. Participants will learn combinations of dance, acrobatics, trapeze, and circus techniques from trained and experienced choreographers. • Through 4/16; ages 5–9 from 3:30 to 4:30 P.M.; ages 9–14 from 4:45 to 5:45 P.M.; 512 W. 19th St., bet. Tenth and Eleventh Aves. (212-255-5793, ext. 15); $150 for ten sessions.

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Photograph courtesy of the New York International Children's Film Festival.

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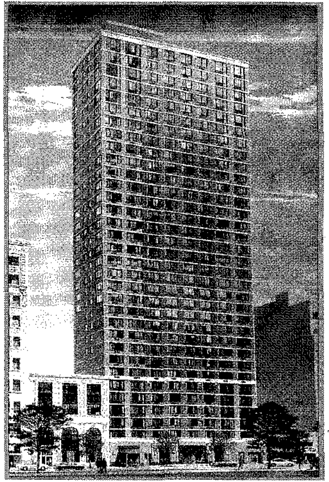

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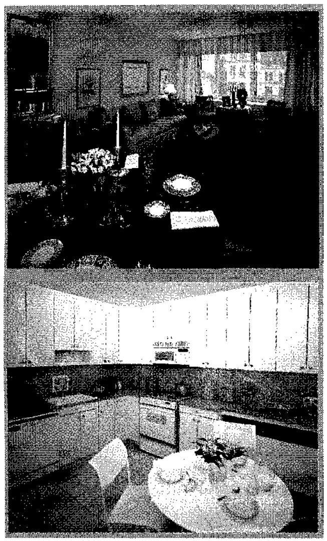

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Ask LaLa

When is the best time to move to a rental apartment?

Since most leases expire between May through August, more properties are available during these summer months. This, of course, coincides with school calendar when college students move out. Some apartment owners tend to take vacations during the summer, as well, and may sublet their properties while they are away. Competition is greater during summer months with college graduates moving to the city and summer associates scrambling for short term housing.

In our current market condition, where the market is softening and vacancies are up about 8% over six months ago, now is a good time to seek an apartment. With a very slow December, many landlords have vacant apartments for the first time in a long time. A wintertime move generally makes for easier negotiations with landlords because there are fewer applicants for rental apartments during this time. Also, most people prefer not to move during the winter because of the challenges posed by cold weather. If you choose to move now, you might beat the summer crowd to potentially good deals.

Lala Wang has been helping to connect renters, sellers, landlords and brokers since 1993. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

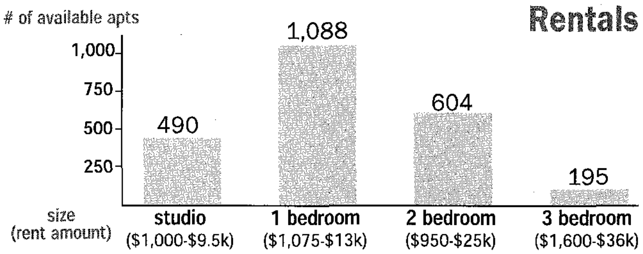
Best Broker of the Week

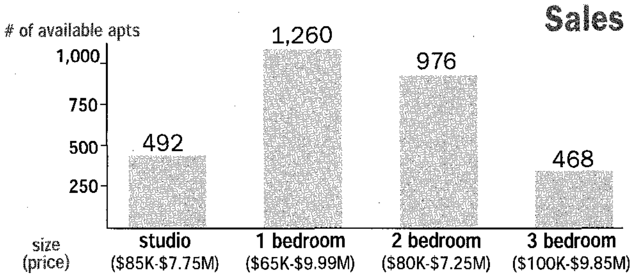
Giampiero Rispo, President of Domus Realty, just sold a stunning mansion to the Republic of Italy after an intense 15 months of negotiation. The $15 million property, located at 33 East 67th Street, is to be used by the Italian Trade Commission. Having founded Domus Realty in 1986, Giampiero was a pioneer in the furnished/short term market, and started a trend in the area of furnishing apartments in the Philipp Starck style. Over the years, he developed a network of investors that follow closely his instincts for the market and his extended experience and knowledge in the condominium market.

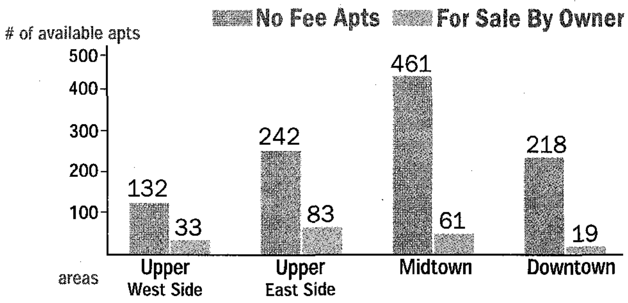
His philosophy focuses on educating and preparing his clients, placing their needs first and foremost over all other considerations. Giampiero's team of 15 experts, located on the Upper East Side, is currently expanding to the downtown area.

Contact Domus Realty at 212-755-7272 or visit their website at www.domusny.com.

MLX Market Watch







Top 5 by # of Exclusives

	Company Name	# of Properties
1.	Corcoran Group	873
2.	Douglas Elliman	709
3.	Bellmarc Realty	171
3.	Halstead Property Co.	136
5.	Sumitomo Real Estate, Inc.	74

Date: As of January 19, 2001. Source: MLX.com

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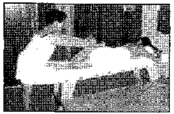

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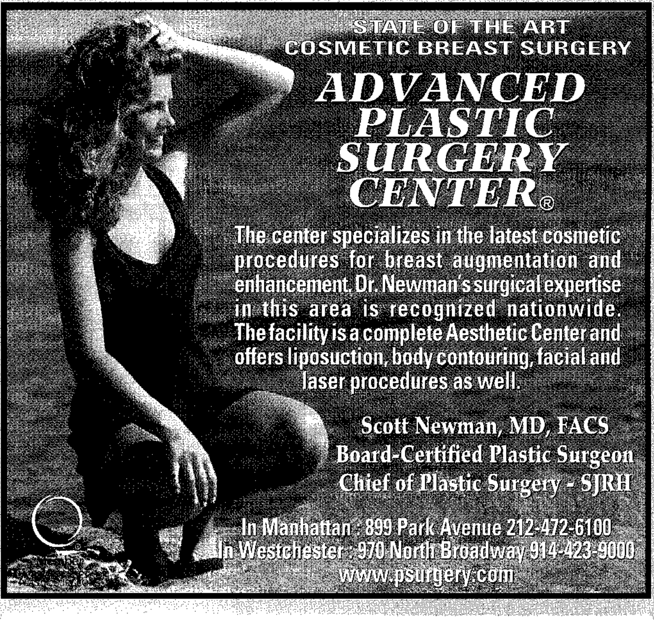

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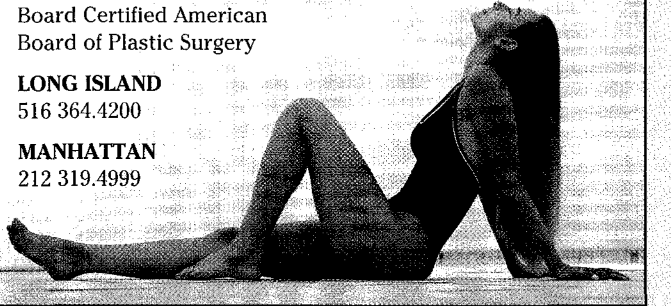

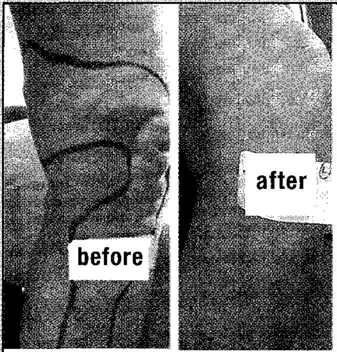

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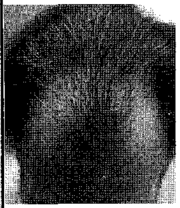
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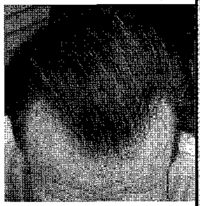
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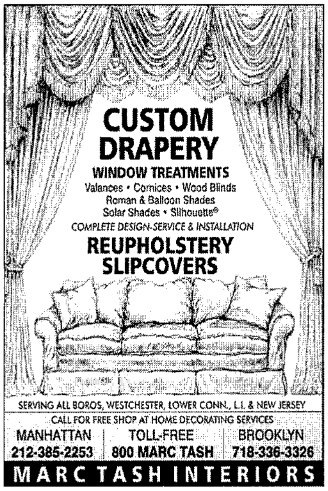

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Handsome Entrepreneur, Private Pilot—Sincere, successful white male, professional real estate investor, MBA, 41, 6'1", fit, athletic, financially and emotionally secure, Catholic, active, fun, nice guy who enjoys friends, flying, sailing, bicycling, skiing, ballroom dancing, playing piano and life, seeks white female, 26-37, who's intelligent, grounded, happy, family-oriented, attractive, slim and passionate, for a lifetime of happiness. Please respond soon, so the next time we buy New York Magazine, it'll be for the articles! Photo appreciated. 7017 ✉☎

I Am A Man's Woman—I feel that my best talent is taking care of a man; that is how I spent my life. I wear a model's size 2 or 4, am 5'4", 116 lbs, very Spanish, Greek or Middle Eastern in appearance. I am brunette, with hair a couple of inches below the shoulders. My education is Tufts University and the Harvard Law program in negotiation. I am back and forth to Manhattan of late, working on a musical drama in its embryonic stage. I have no children, two cocker spaniels. The good/bad news: in 1996 I moved from a suburb of Boston (and have lived in NY) to the wilds of central Massachusetts, on a rolling hill with woods behind - an Amtrak ride from Penn Station. I am willing to live in NY. I am sophisticated, intellectual, intriguing, with overwhelming high energy and overwhelming personality. I am in my 50s - looking for home life, not a voyage. 7007 ✉☎

Here's Who I Am—Woman: soft, pretty, young face and slim, fit body, easy giggle, great head of curly hair and even curlier personality, intuitive, secure, elegant and graceful, with an artist's sensibility. We'd match if you're a man, early 50s, caring, authentic, aware, intelligent, animated and fit. Send note and picture. 6325 ✉☎

Brilliant Athlete And Outdoorsman—5'10", trim, seeks love and a second family. Many cultural and intellectual interests. Philanthropist. Great sense of humor. 6334 ✉

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Searching For My Soulmate—Good-looking, in-shape, nonpracticing Jewish male, successful entrepreneur, commutes between Manhattan and north Miami in winter and East Hampton in summer. I enjoy tennis, golf, gym and jazz. You should be nonsmoking, mid-late 40s, pretty and slim; great legs a plus. Please live in (212)/(516)/(631)/(305) or (561) area codes. Current picture a must. 6321 ✉

Searching For My Soulmate—Single life is fun but pales in comparison to an intimate, romantic, passionate one-on-one - holding each other on the couch, dining out, movies, sports, music, art, laughter and more. I need you with me. I'm a professional, Ivy-educated, 6', 175 lbs, 40s (but look many years younger), very fit, athletic - referred to as handsome, sexy and funny. Looking for someone who is warm, sweet, loving, sexy, 33-43... And let's be honest - looks do matter some. Prefer thin, very fit, Heather Locklear body. Full-length photo and note. 7008 ✉

Upper East Side Professional—Handsome (honest!) Jewish widower, early 60s, seeks attractive woman, 54-58, to share his passion for travel, golf, sun, smiles and laughter. Favorites include Streisand, Mel Brooks, Mozart, a weekend in FL, NY Times crossword and Zagat's. Please include photo. 7019 ✉

Vivacious Italian Widow—5'4", living in north Miami, Meryl Streep type, want to share with a gentleman of quality, fun-loving, athletic and youthful, 75-80. Prefer to live close enough to cultivate a friendship and share good travel and good times. Note/photo. 6332 ✉

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Where Are You, Prince Charming?—Attractive, outgoing, successful 30-year-old woman in NYC, in search of good-looking, honest, white Catholic man, 29-36, 5'11" plus, with a lucrative career and strong family values. My interests: travel, entertaining, sports, etc. Photo. 7011 ✉☎

Musical Attorney—Litigator celebrating completion of own CD. Let's listen to it together. Interested in multifaceted, tall female. I'm 46, 6'1". 7020 ✉☎

Is There An Available Man—In the Hamptons? Petite, 46, mom, looking to share dessert after an indy film. Axe murderers and men with Oedipus complex need not respond. 7014 ✉☎

Attractive Jewish Female—39, looking to meet attractive, warm, honest male, 36-44, emotionally available, financially secure and commitment-ready. 7002 ✉☎

Playful MD—32, petite, fit, sexy, genuine, seeks Jewish man, bright, energetic, warm, sincere, under 40. E-mail: nutshelladorable@aol.com or 6338 ✉

Celtic-American Writer—40, seeks mate for pro- and/or recreation. I'm a wordsmith-genius, like Shaw or Wilde. Look like a genetically-improved JFK, Sr. (www.unruly.org/Sam/Sam.JPG). Fun-loving and kind, like Dana Carvey. Built like Ivan Lendl. Or did he play for the Knicks? You are also a glaring aristocrat with soft beautiful eyes. 6327 ✉

Man, 70, Manhattan/Berkshires—Trim, low-key, tops in his health, corporate career and education, now quietly writing, wants a woman over 65, who is involved with her own work, whatever that may be. But who are you? Who is your Mr. Wonderful? What would be your ideal relationship? Letter, please, and dare to be bold. Our candor is a basis for our trust. 7012 ✉

High-Energy Professional—(New media exec) woman looking for best friend and life partner. I'm 37, petite with short blond hair and blue eyes; enjoy movies, travel, exploring and kayaking. Please be intelligent, focused, real and fun. 6336 ✉☎

Ex-Beauty Queen And Model—45, seeks secure, white Christian male, 38-48. Photo/note to: POB 964, NY, NY 10163

Sincere, Kind MD—From the Jersey Shore, 46, never married, Jewish, athletic, handsome and affectionate, seeks warm-hearted, charming, intelligent, attractive woman for happily ever after. Nonsmoker. Note/photo/phone appreciated. 6329 ✉☎

Male, 46—Sensitive, intelligent, emotionally in touch, communicative, great sense of humor - seeks a woman with similar qualities. 7010 ✉

Isabelle Adjani Exterior—Pippi Longstocking interior. Esteemed high school English teacher, 44, Jewish, seeks gentleman (to 50) to join me in a glass of wine over Scrabble, escort me to live jazz venues, help me entertain friends and family at my Bayside co-op, interest me in a sexy marriage of true minds. 6335 ✉

NY's Most Eligible Bachelorette—Looking for a really great guy. Beautiful, green-eyed blond, great body, intelligent, very successful - loves NYC, good values, happy by nature, loving, loyal, very sweet and sensual. I am interested in marriage and starting a family. Looking for a like-minded, generous, unencumbered man to share a fun, loving, happy, devoted, full life. Photo/phone. 6323 ✉

Attractive, Youthful 50ish Brunette—Interested in meeting a relaxed, easy-going man who would enjoy the company of a woman who is full of fun and enjoys the simple pleasures. 6326 ✉☎

Pretty, Feminine Brunette—Smart, fun, warm, outgoing, classy, slender, successful Jewish lady, 5'6", 47, with varied interests, seeks accomplished, warm, intelligent, previously married Jewish man, 45-58, for a loving, committed relationship. Phone and photo. 7016 ✉

Lover Of—The artistic, the passionate and the down-to-earth. NJ man, 48, seeks very special, attractive woman to 35, who possesses an inner worldliness and is mature beyond her years. I am tall, fit, well-educated, good-looking and successful in my field (public relations). We are both innately curious and intrigued by what we see, feel and do. We experience life deeply. Note and photo. 6333 ✉☎ jtf3@hotmail.com

A Class Act—Outstanding figure, face and personality, ready to love and be loved by a kind, attractive, intelligent, financially secure, 66-76-year-old man. Together, we could live a happy life. Please call. 6330 ✉☎

Pretty Park Slope Teacher—Tall, thin, 50s, loves Beethoven's quartets, Franz Kline and Spinal Tap. "Wookin' pa nub" and pampering from sub-65, established guy. Current photo, please. 7004 ✉☎

Petite Blond Business Beauty—Seeks non-retired, dynamic businessman, 60-75 years old, who's got a lot of living to do. (212) only. 7005 ✉☎

Foreign Admirer—43, 6', professional, seeks lady of foreign descent for friendship/relationship (you won't be disappointed). Photo/phone, please. 7009 ✉☎

One Special Guy—Who's looking for chemistry. I am trying to help my friend who's had enough tsuras. He is 48, Jewish (Reform), and is a widower. He is raising two children in CT. He is looking for an attractive Jewish woman, 40-45, whose goal is marriage. 6331 ✉☎

Attorney, Corporate President—Young 67, East Side Manhattan resident, 6'1", 215 lbs, divorced, white, Jewish, non-smoker - likes work, travel, reading. Seeks well-educated, bright, tall, slim, 33-48, well-dressed. I like children. Divorced okay. Please be sharp. Thanks. 6322 ✉

Warm, Caring, Unpretentious—Very attractive and intelligent, professional Asian lady, looking for a sincere, educated and successful gentleman, 37-47, for commitment. Photo/note/phone. 6324 ✉

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2 Fujiyama Mama Dinner 8:00 pm
3 Spanish Wine Tasting 7:00 pm
4 Fencing Class 7:00 pm
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8 Gospel Brunch 11:00 am Softball Game 2:00 pm Film & Discussion
9 Indoor Rock Climbing 7:00 pm
10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
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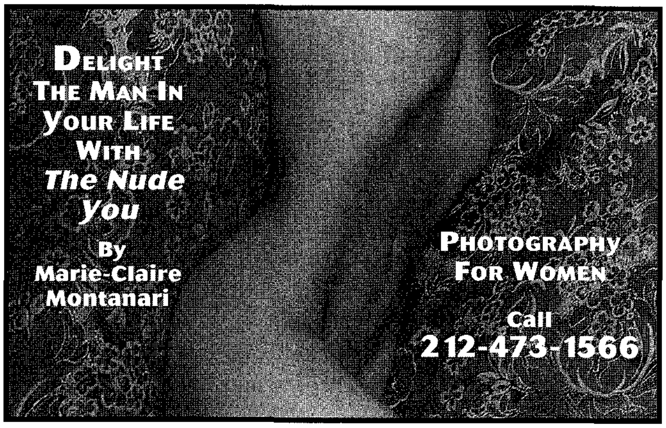

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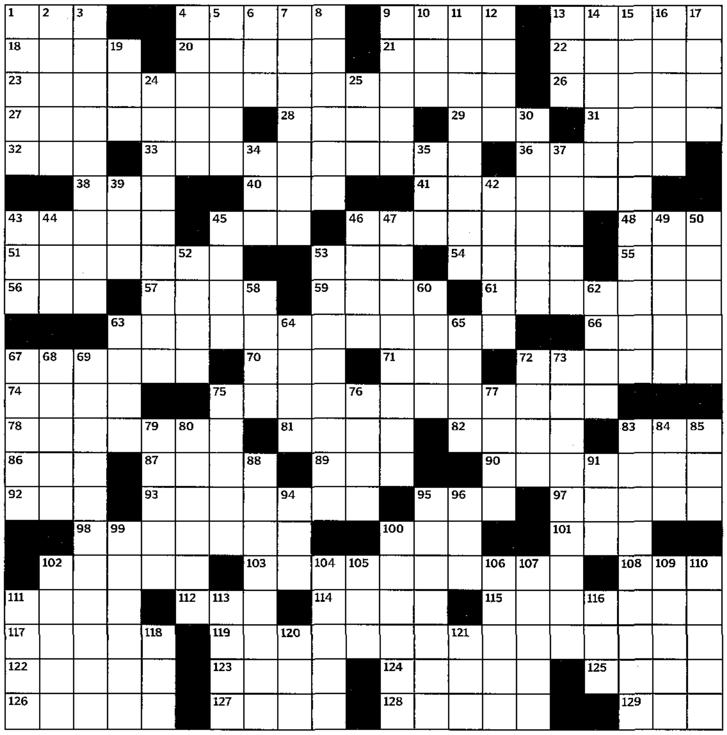

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61 "Shakespeare in Love" star
63 Rooster's affliction?
66 Sub —— (secretly)
67 Uses an atomizer
70 Italian six
71 Ballerina's pivot point
72 ——-pants (wise guy)
74 Russian inland sea
75 Fowl's illness?
78 Southern coast of France
81 Perjurer
82 Nickelodeon's audience
83 Michael Jackson album, 1987
86 Sampras serve, often
87 McEntire of country music
89 Gore and others
90 Assembly-line site
92 Biddy
93 Silly
95 Exhumed Egyptian
97 Sleep-deprived
98 Of a certain fraternal lodge
100 G.O.P. voter
101 Bituminous liquid
102 Not right now
103 Mollusk's malaise?
108 Replay effect, with "mo"
111 —— Blanc
112 Aunt, in Andalusia
114 In person
115 Gun sheath
117 Pavarotti's repertoire
119 Aquatic mammal's infirmity?
122 Nosh
123 Carpentry medium
124 Ships' hazards
125 Hendrix hairdo
126 Lacking style
127 Part of A&E
128 Makeup maven Lauder
129 Liposuction target

DOWN

1 Non-ecclesiasts
2 Same as G-sharp
3 Parrot's disorder?
4 TV "Police Woman" Dickinson
5 Martinique volcano
6 Feeling of wonderment
7 Did a lifeguard's job
8 Tire imprints
9 Smooth-shelled nut
10 Buckeyes' school letters
11 Paper-disposal device
12 Ogler
13 Soap ingredient
14 Kind of pentameter
15 Sheep's complaint?
16 Ice-bucket go-with
17 Covers with turf
19 Chevrolet model
24 Based on one's discretion
25 Neighbor of Ill.
30 Former co-ed
34 Tsetse, e.g.
35 Urging from the cook
37 Photographer Adams
39 Shad delicacy
42 Rugged vehicles
43 Snakelike fish
44 Half CXXII
45 Pack away
46 Wyatt of the West
47 Knitwear
49 Perch
50 "Not a chance!"
52 Cons' opposites
53 One skilled in reasoning
58 Fairy godmother's grant
60 Lahr's "Oz" role
62 Mouse's lookout
63 City of Colombia
64 One of the Diamonds
65 Most of a giraffe
67 Fergie's first name
68 Shopper's concern
69 Bird in the psycho ward?
72 Fountain treat
73 Some sweet wines
75 Stateroom
76 Hardy cabbage
77 Breach
79 Clear the tape
80 Vacation spot
83 Swine's diagnosis?
84 Floating zoo
85 Go blond
88 Disney worker
91 U.S. airline monogram
94 Post-op. area
95 E-mail forerunners
96 "—— Lazy River" (Bobby Darin hit)
99 Go at
100 Historical midnight rider
102 Liza's sister
104 Arctic conveyances
105 Round Table title
106 Irritate by rubbing
107 Senate's counterpart
109 Martin Arrowsmith's wife
110 "Ready ——, here I come!"
111 Sailboat pole
113 "The Music Man" state
116 Amtrak stop: abbr.
118 Astronomer's vista
120 Nursery-schooler
121 In a huff, with "up"

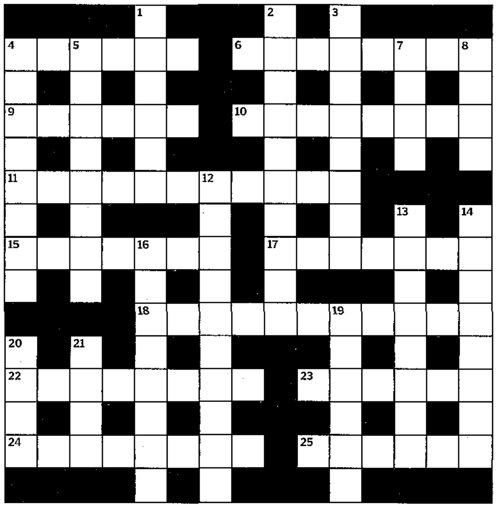
The 'Guardian' Crossword Set by Araucaria

ACROSS

4 1964: Wrongful arrest—he didn't take it. (6)
6 Elite go to prison, hence something for porridge? (5,3)
9 Artists, people of intelligence, and a student of a group of 21s? (6)
10 Like contemplatives going with a letter. (8)
11 Boys. (3-8)
15 1983: Condition of track would shortly be included. (7)
17 1997: Food and air required. (5,2)
18 Standard inset for the man who slew the 11 to spoil them? (5,3,3)
22 15 and 3, not Tennessee in this context. (8)
23 Payment for solution in memory. (6)
24 Frenzied Yorkshire river's handiwork? (8)
25 Note for Pavarotti, say? (6)

DOWN

1 Prize exhibit of the war. (6)
2 Club game at revolutionary shrine. (10)
3 1949/50: King in funeral, sadly. (8)



4 See 7.
5 Trust keeping money not long ago. (8)
7,4 1998: No way (we tell him) does one put mutton in a pudding. (4,8)
8 1947: A person of amazing ideas. (4)
12 Endless hose—point between members at Queen's. (3-7)
13 1993: Dance in progress. (8)
14 1991: King George accepts gold piece worth 10 cents. (8)
16 Impulsive element in Southern money, a cent. (8)
19 1995: Man with a desire to climb. (6)
20 Go with the flow? (4)
21 Group of Indo-Germanic languages. (4)

Solutions to last week's puzzles appear on page 65.

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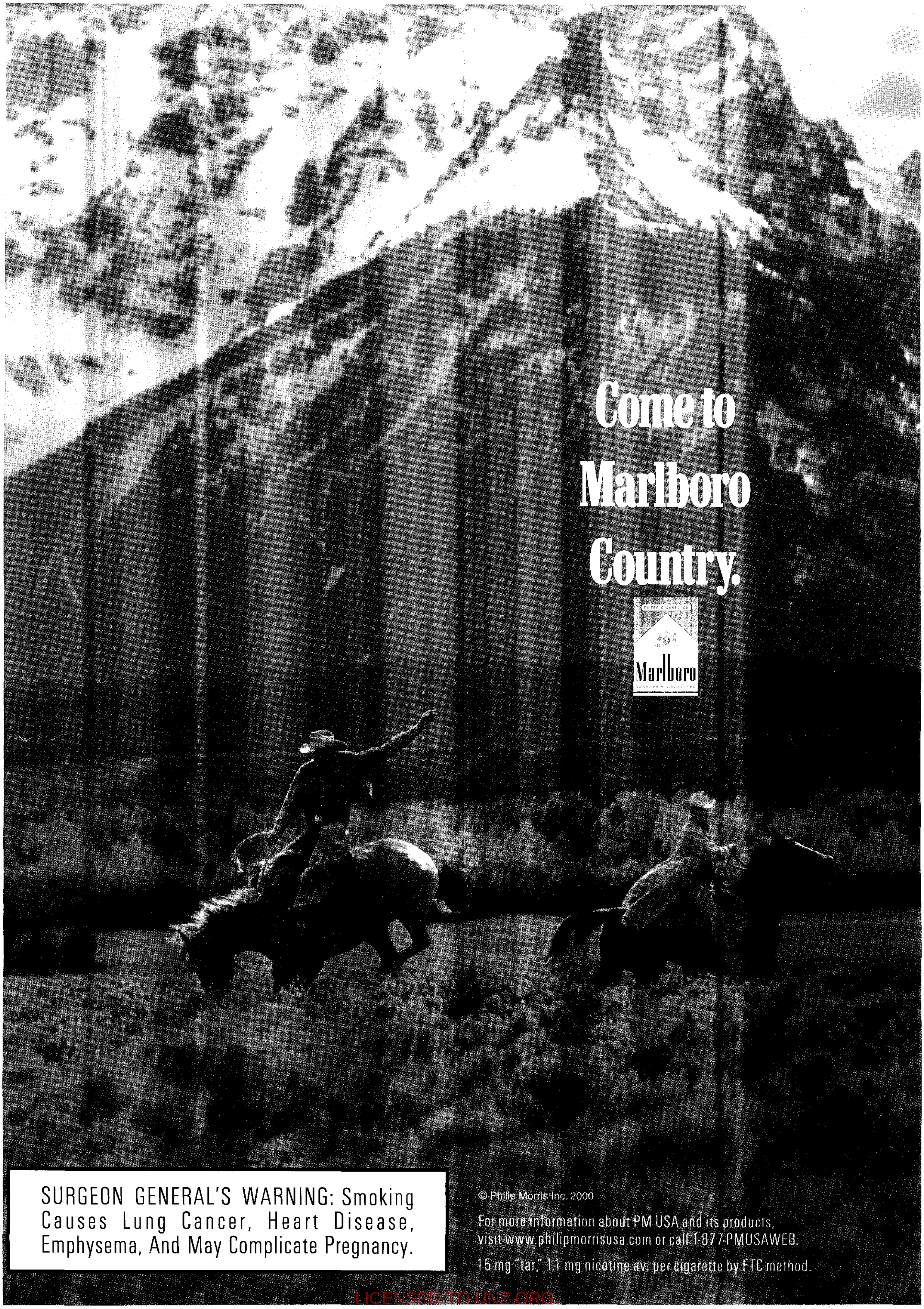
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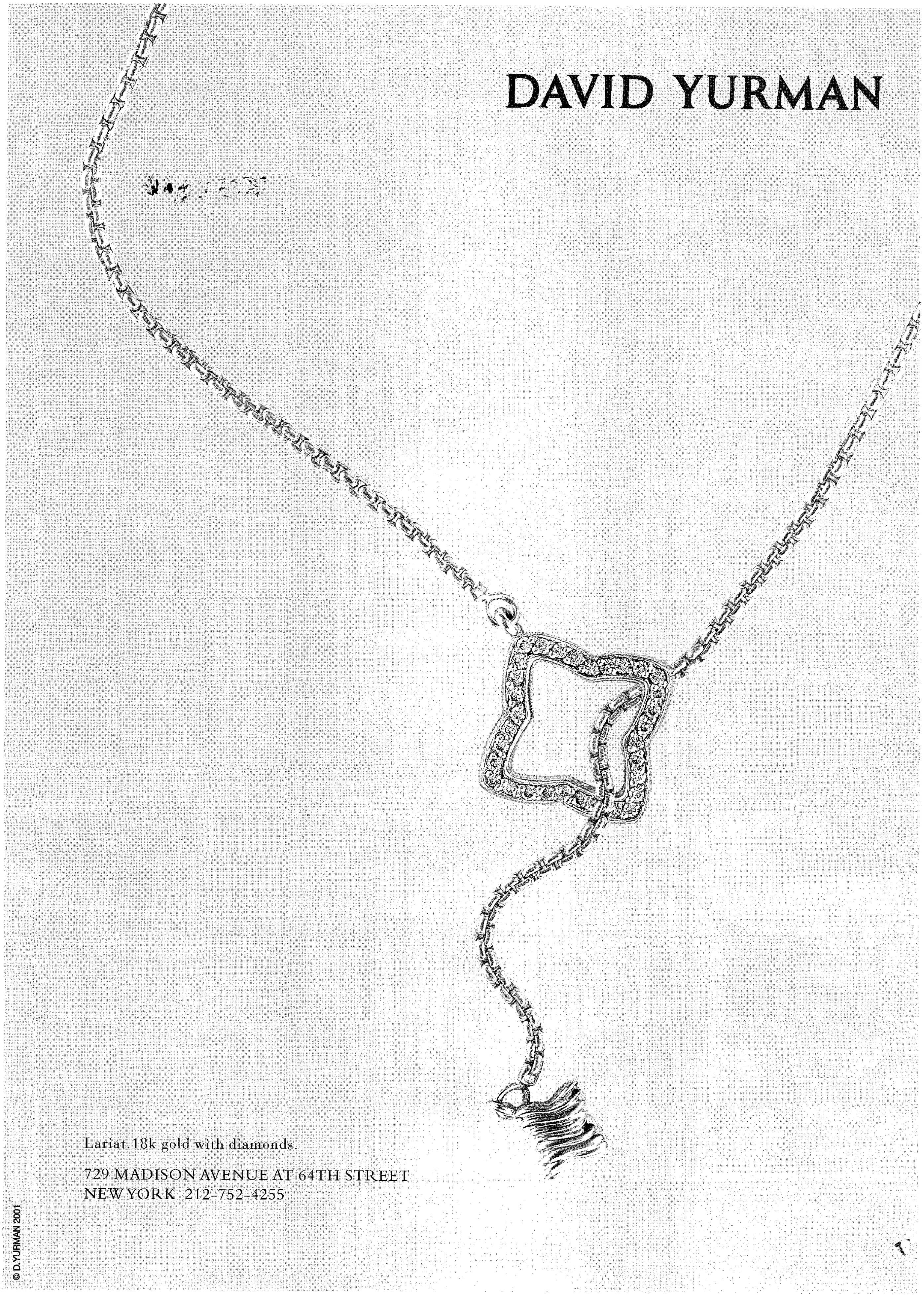

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